Grearson & Lane Company

INCORPORATED

Barre, Vermont

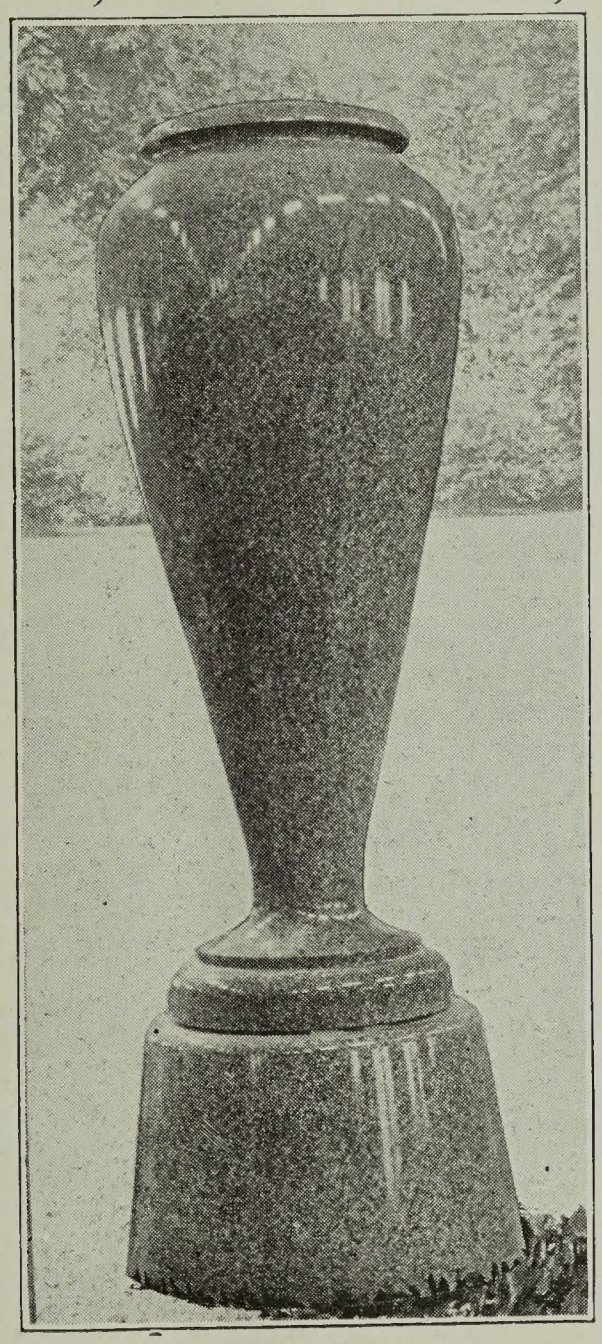
TURNED WORK

OF

ALL DESCRIPTIONS

LATHES to handle work from inches in diameter and length, to 12 feet in diameter and 60 feet in length

A Charm in Every Line



"Leaves have their time to fall, flowers to wither
but memory should live on forever."

GREARSON & LANE COMPANY

Incorporated

BARRE, VERMONT

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BY
GREARSON & LANE COMPANY, INC.

To the Granite Trade

WITH the determination to give you turned work, polished, ironed or hammered, that is correct and tasty in design, stock and workmanship first-class in every respect and with a mill fully equipped for handling anything from the smallest to the largest that might be called for, we earnestly solicit your patronage.

If we do not do our part you are dissatisfied, and we have lost a customer.

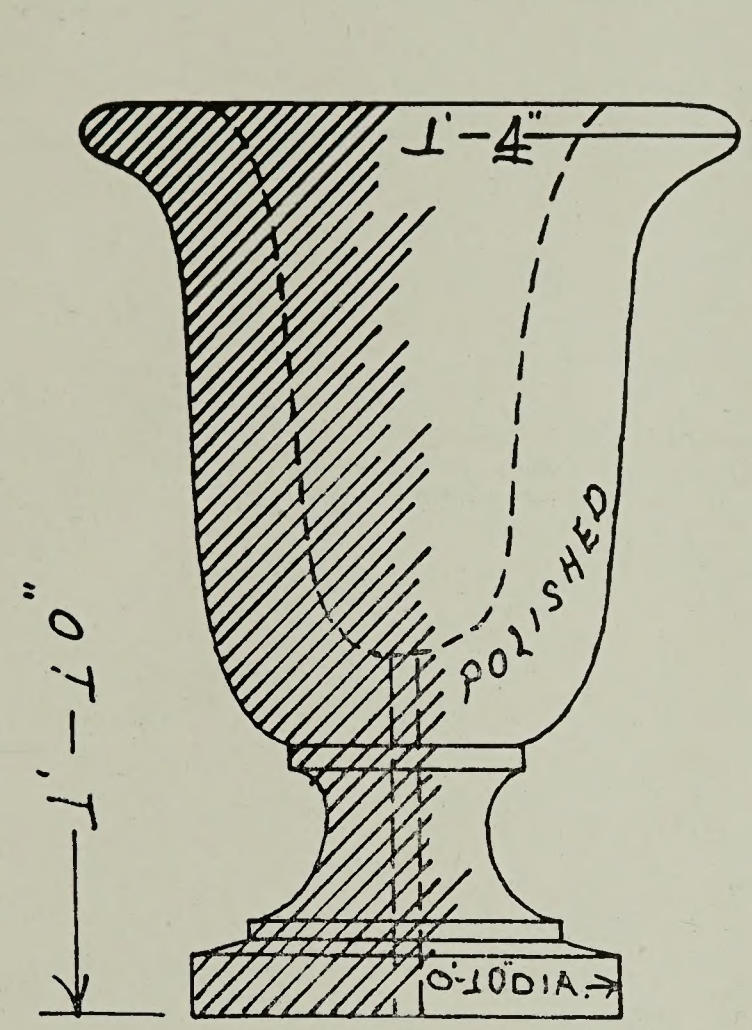
Use this catalogue and inquire from us in any way that we may be of service to you, thereby helping us to develop a business that is already second to none in its line in the Country.

For references, we refer you to any bank in Barre, or to any of the larger granite firms from whom you choose to inquire.

If you have never done business with us, send your references with your inquiries.

GREARSON & LANE CO., INC.

1927



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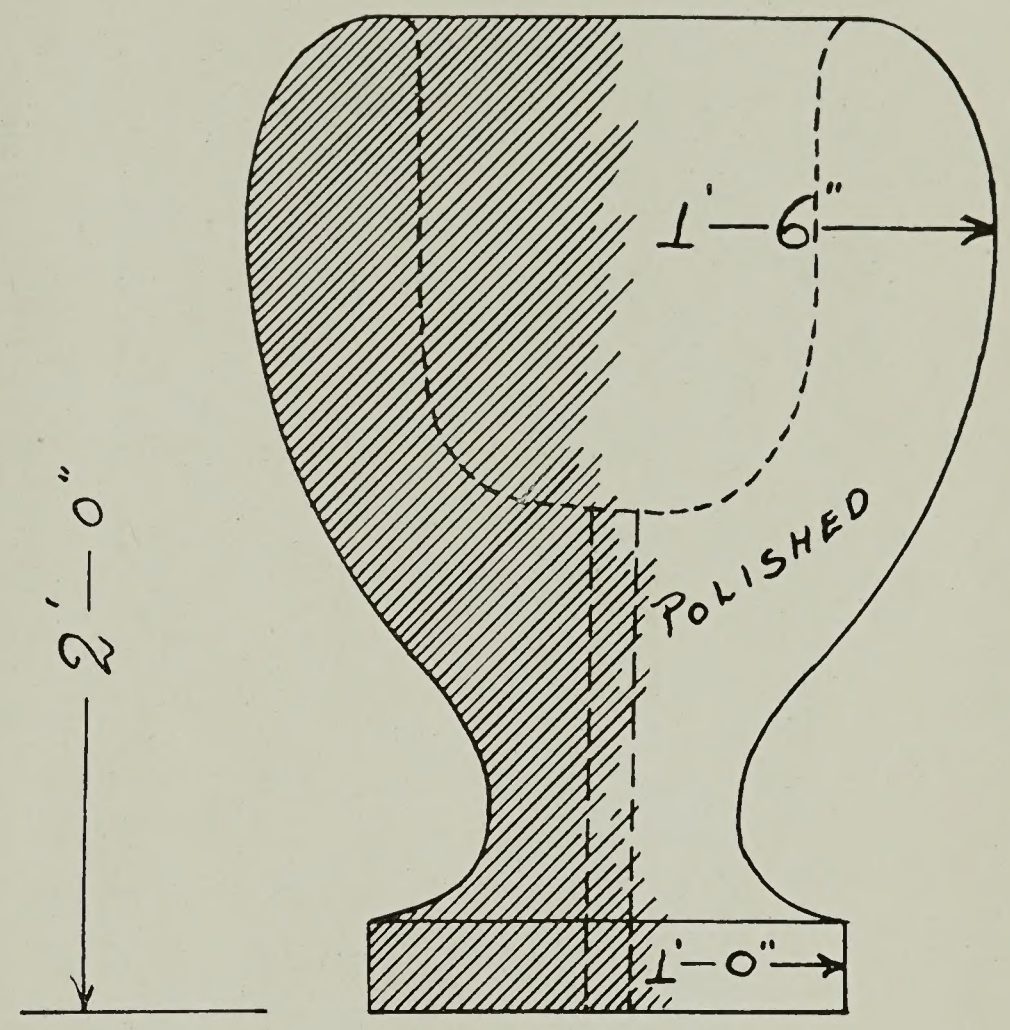

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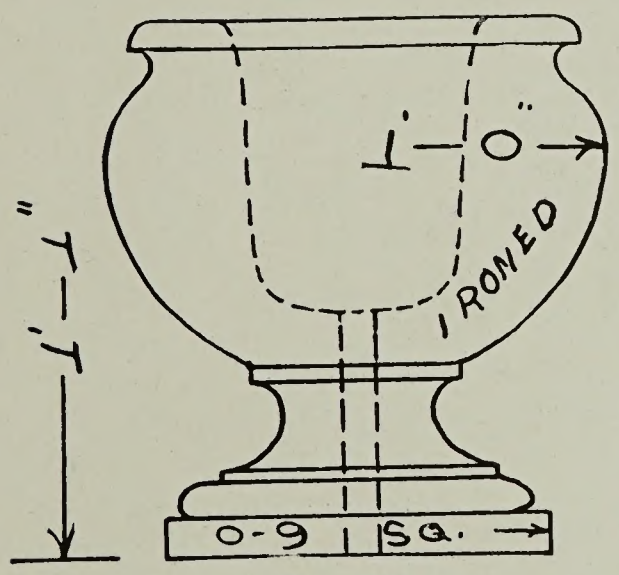

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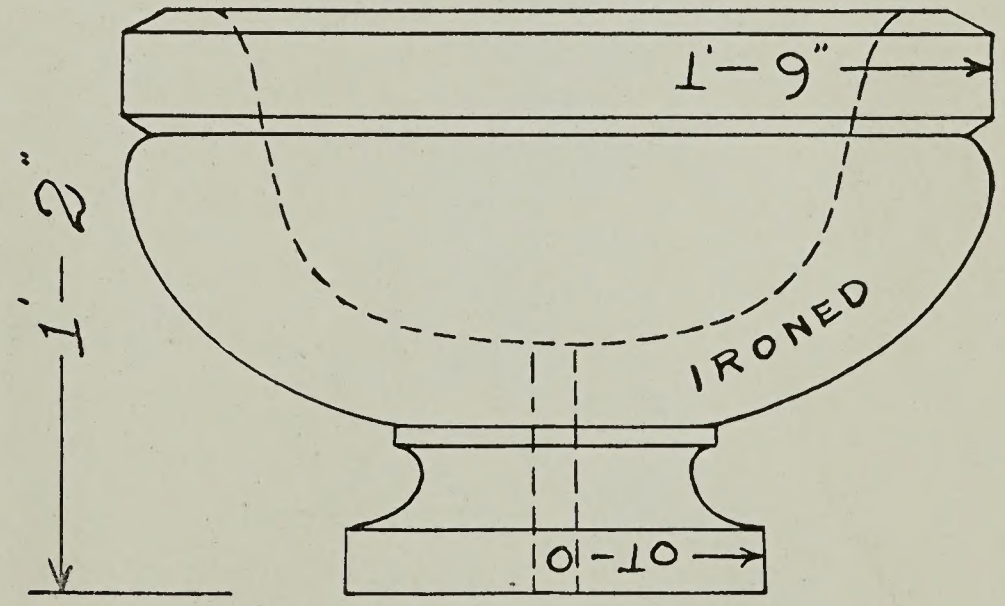

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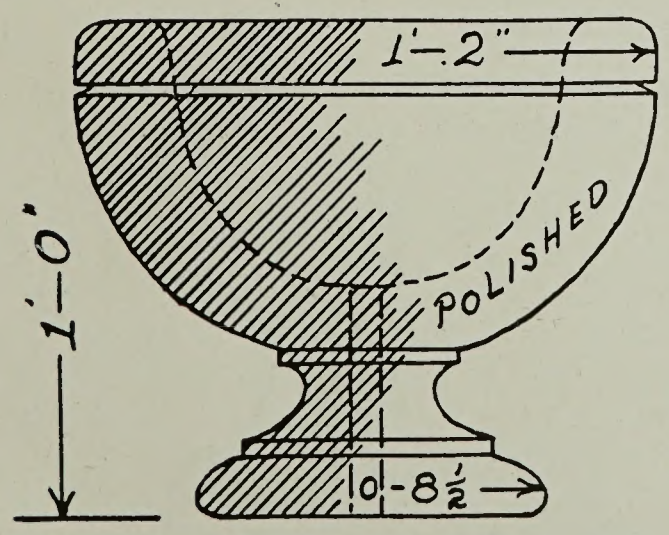

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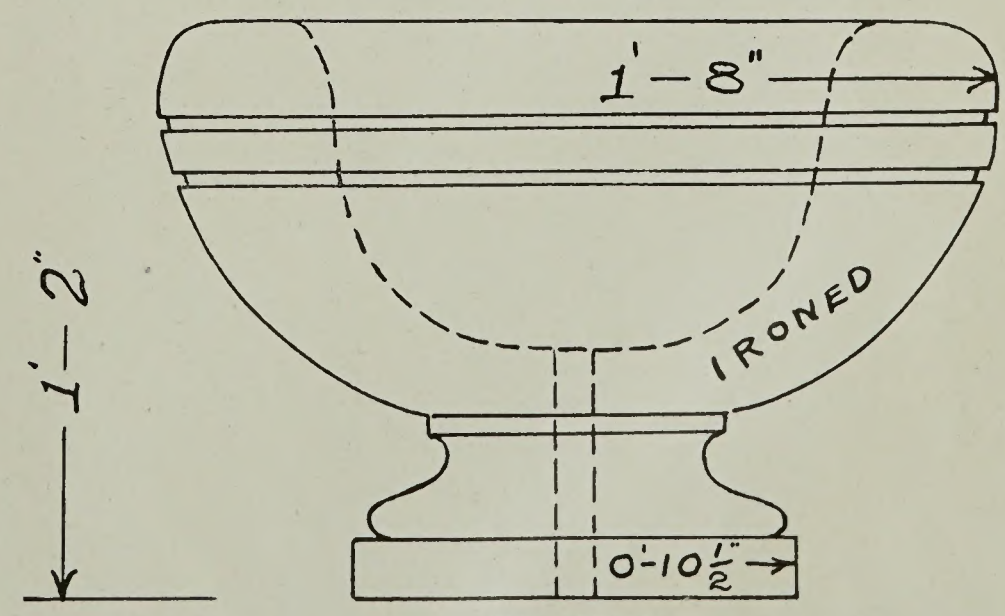

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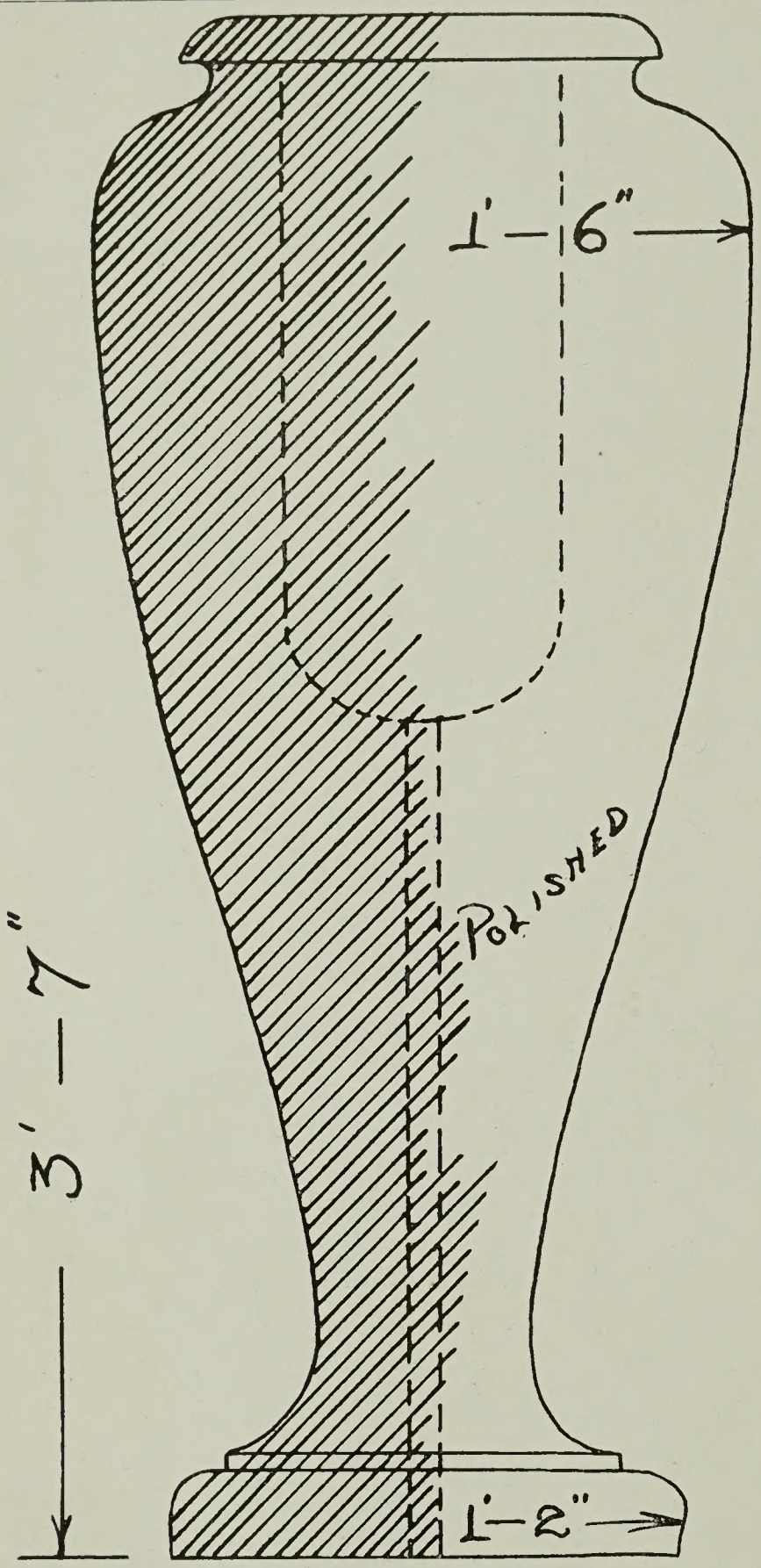

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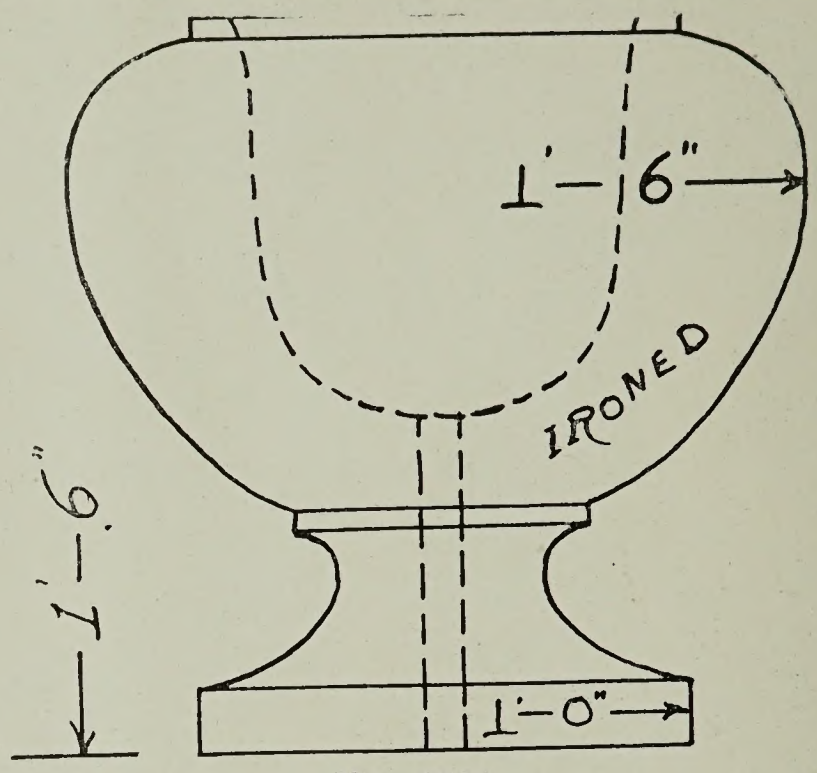

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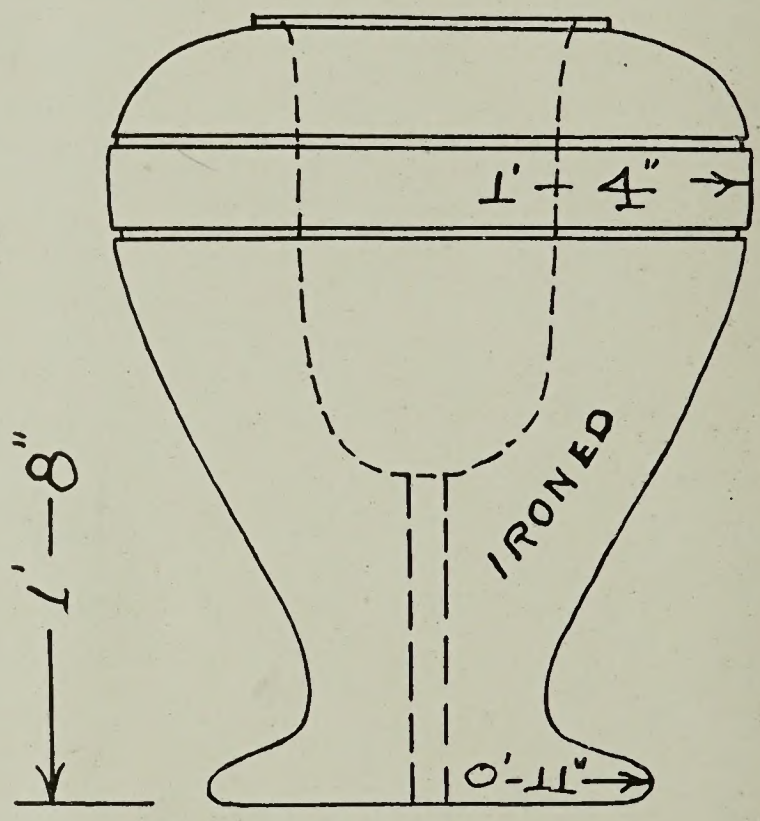

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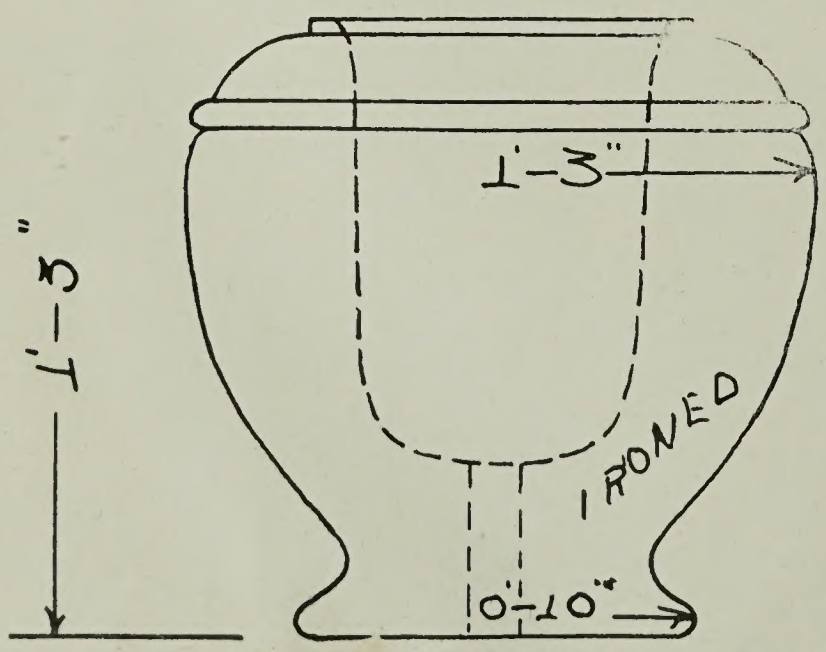

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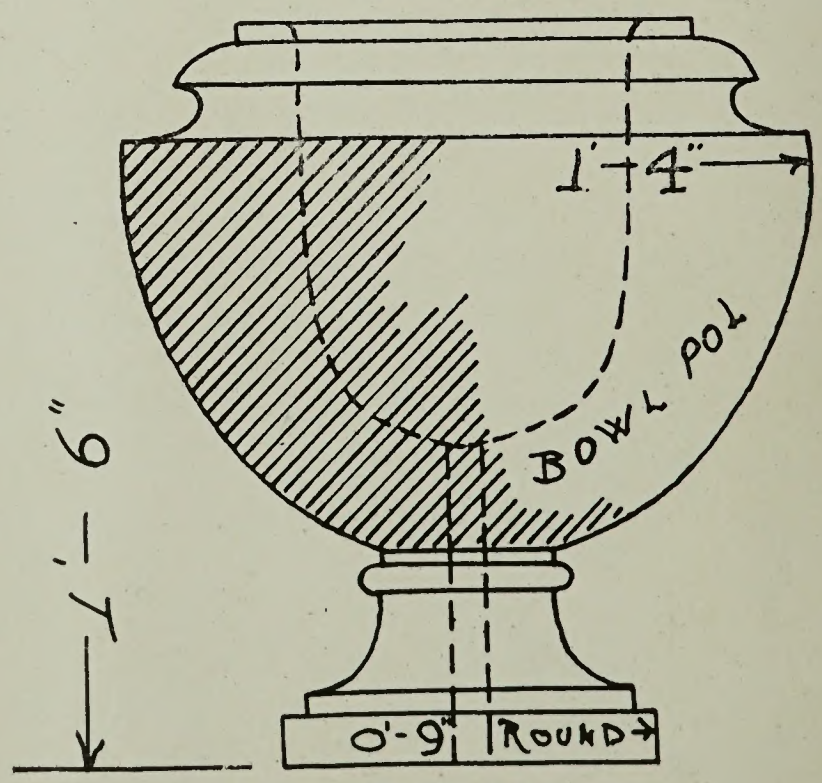

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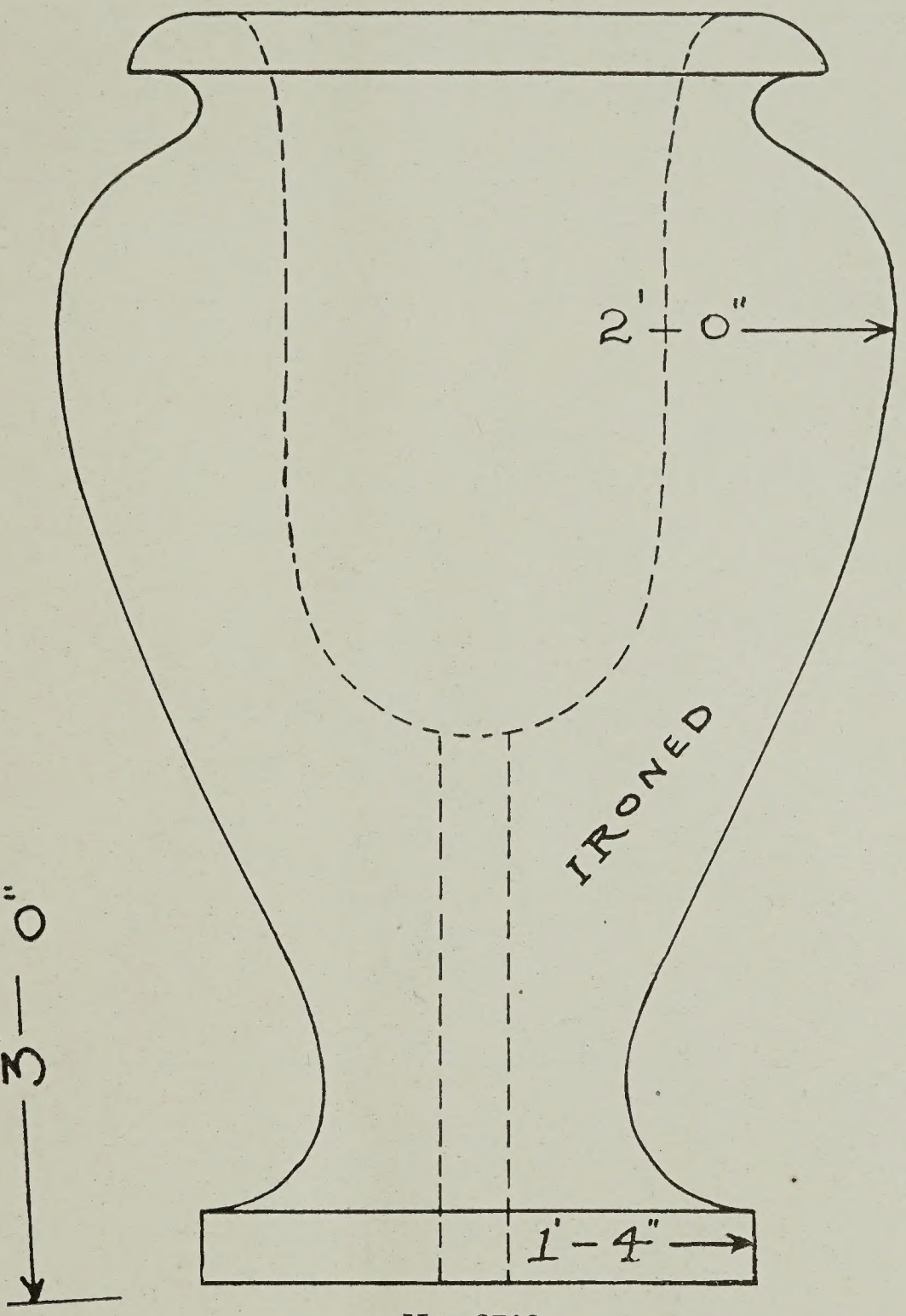

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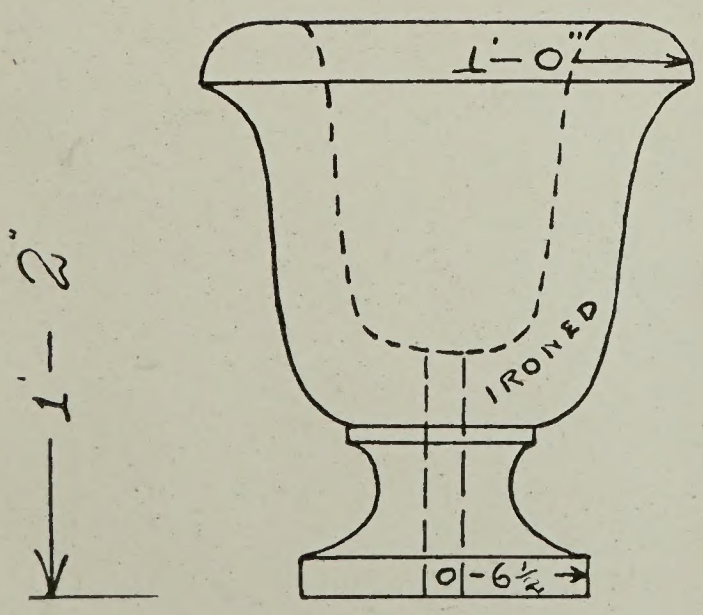

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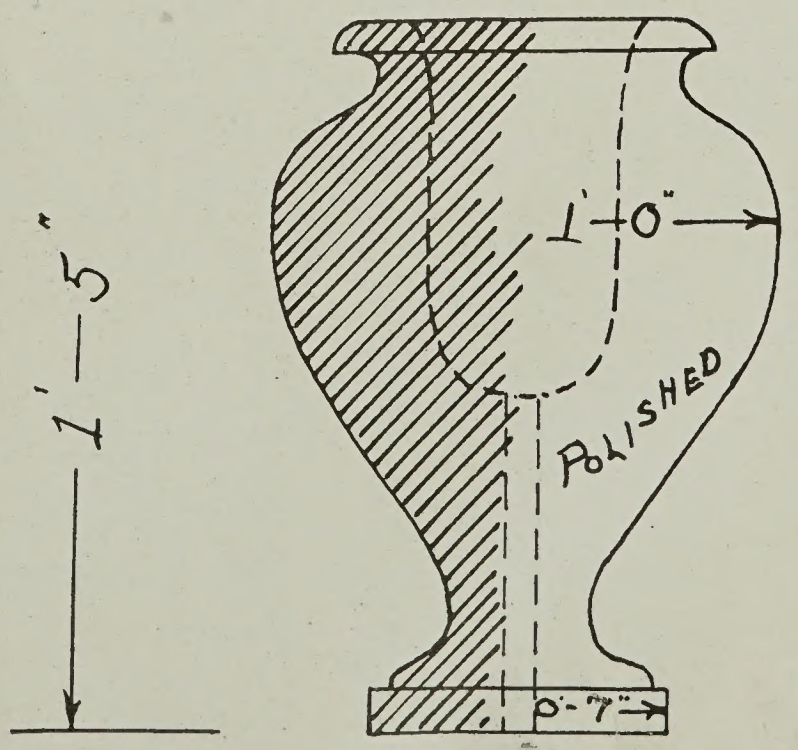

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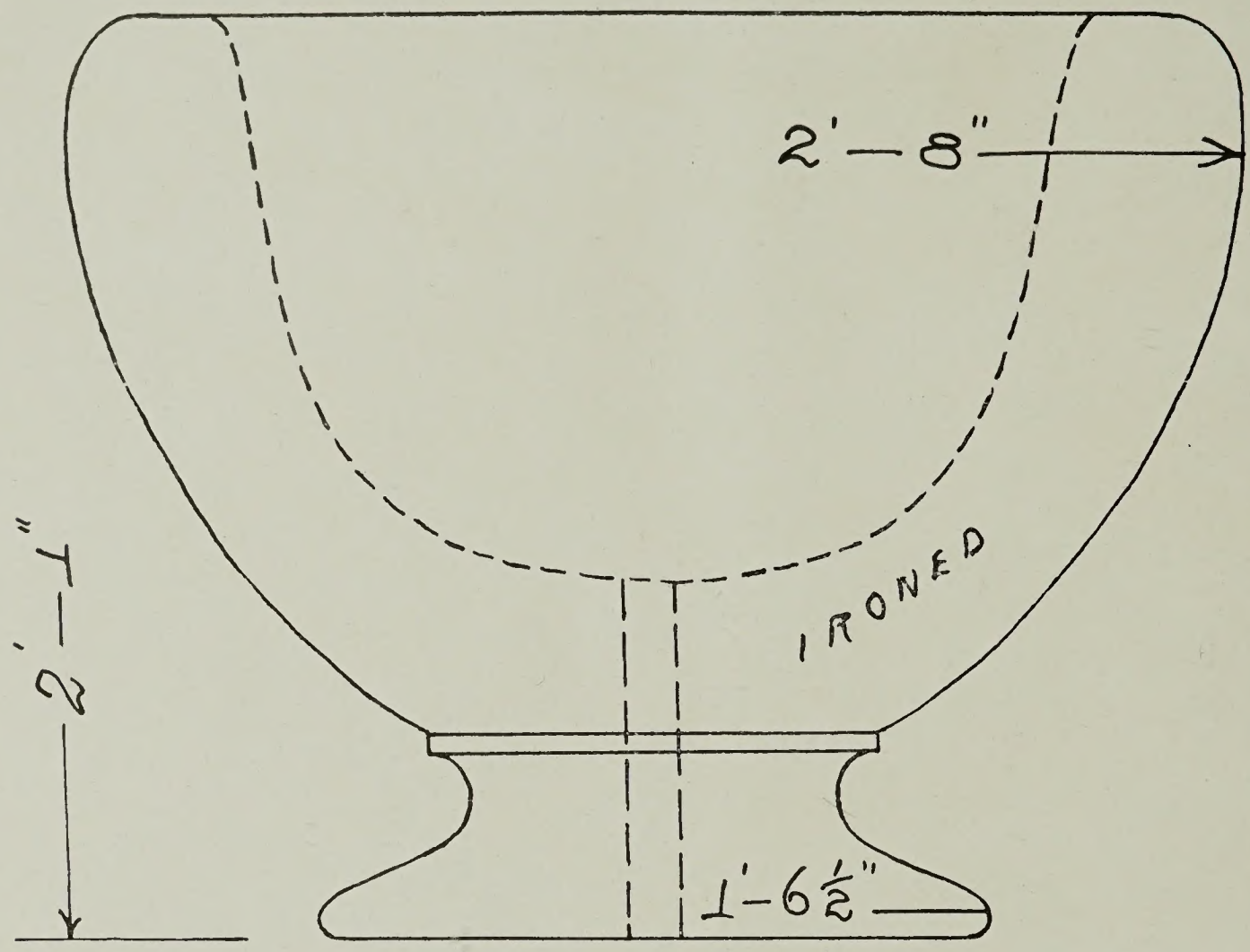

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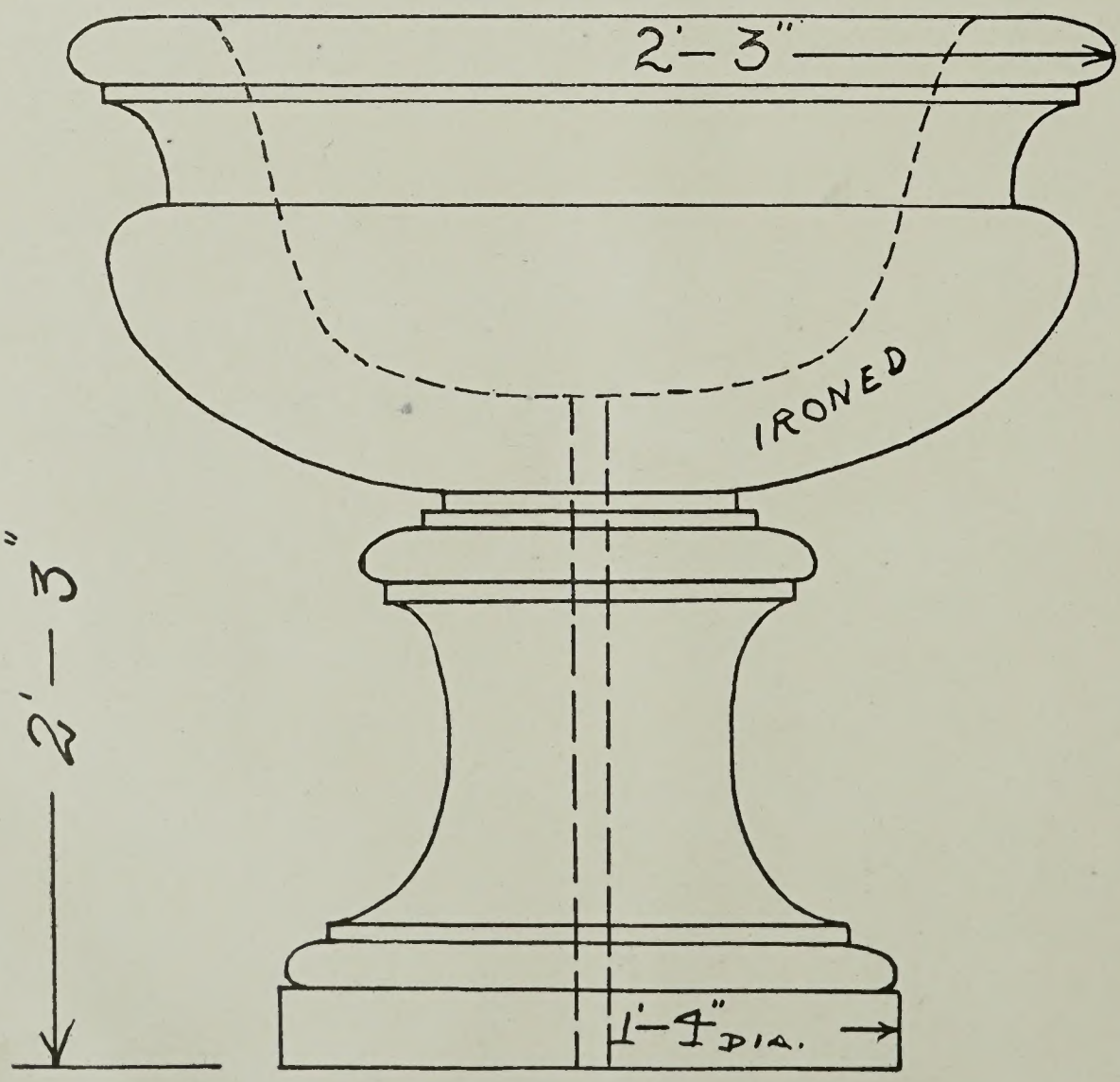

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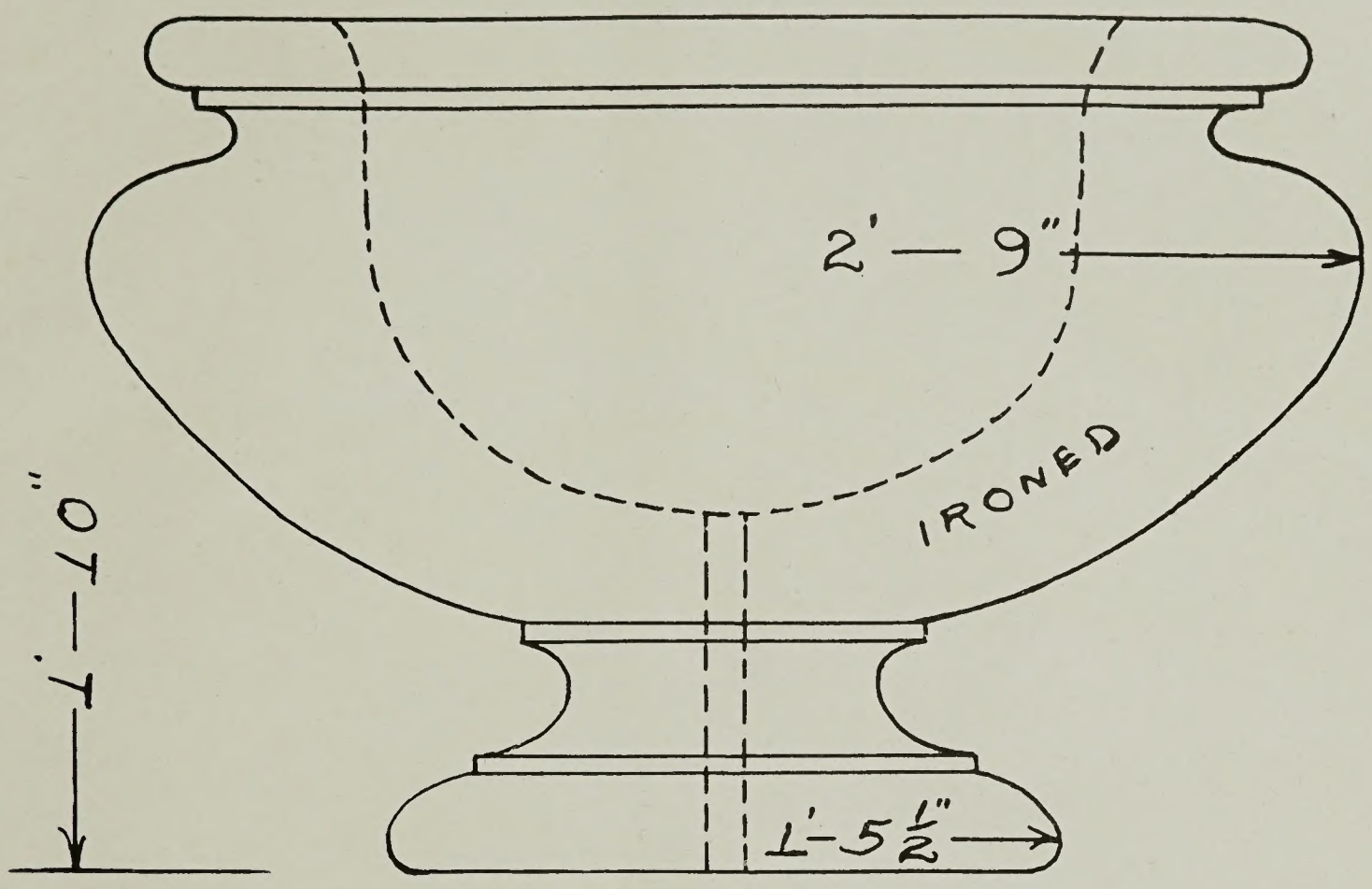

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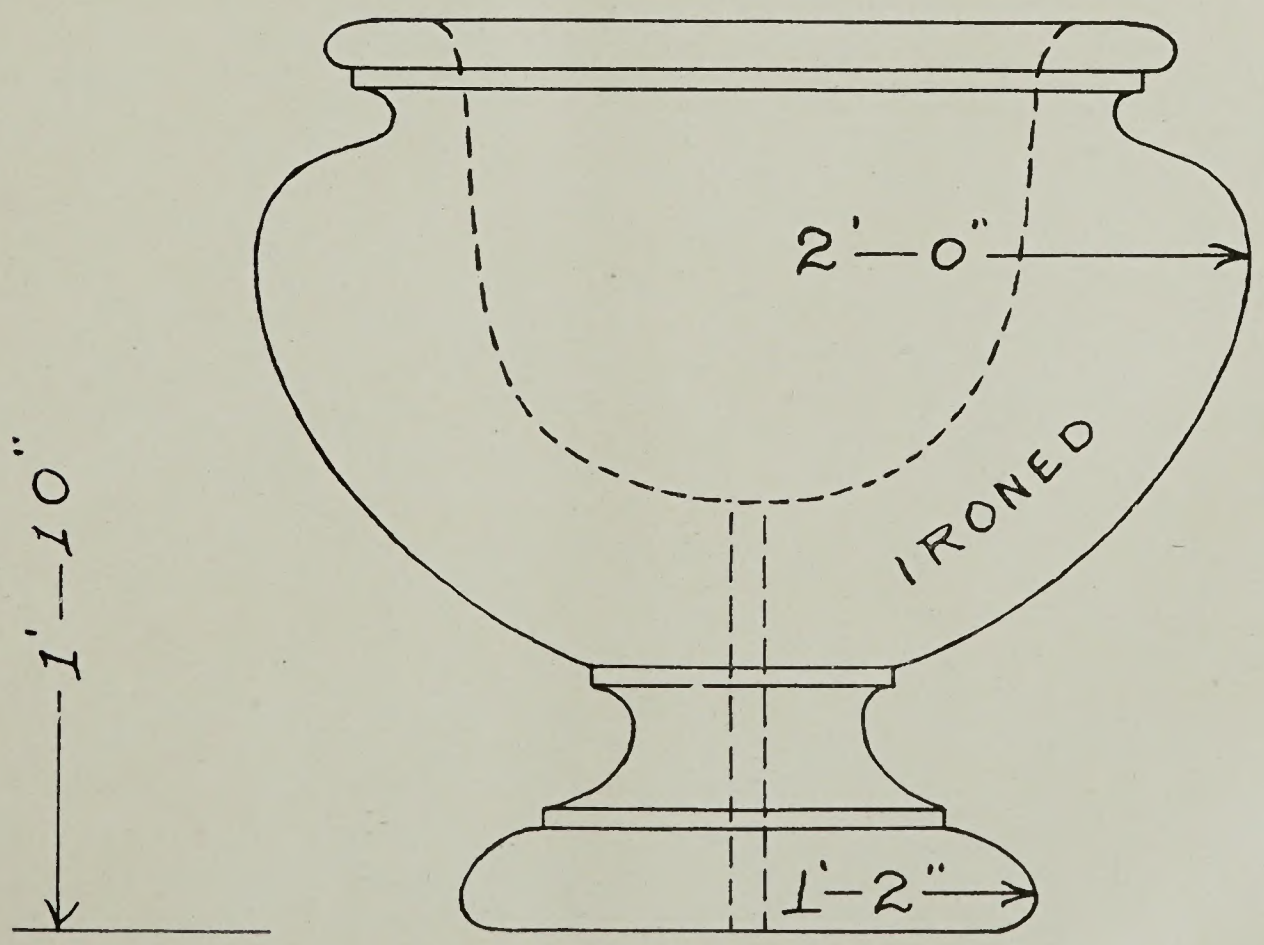

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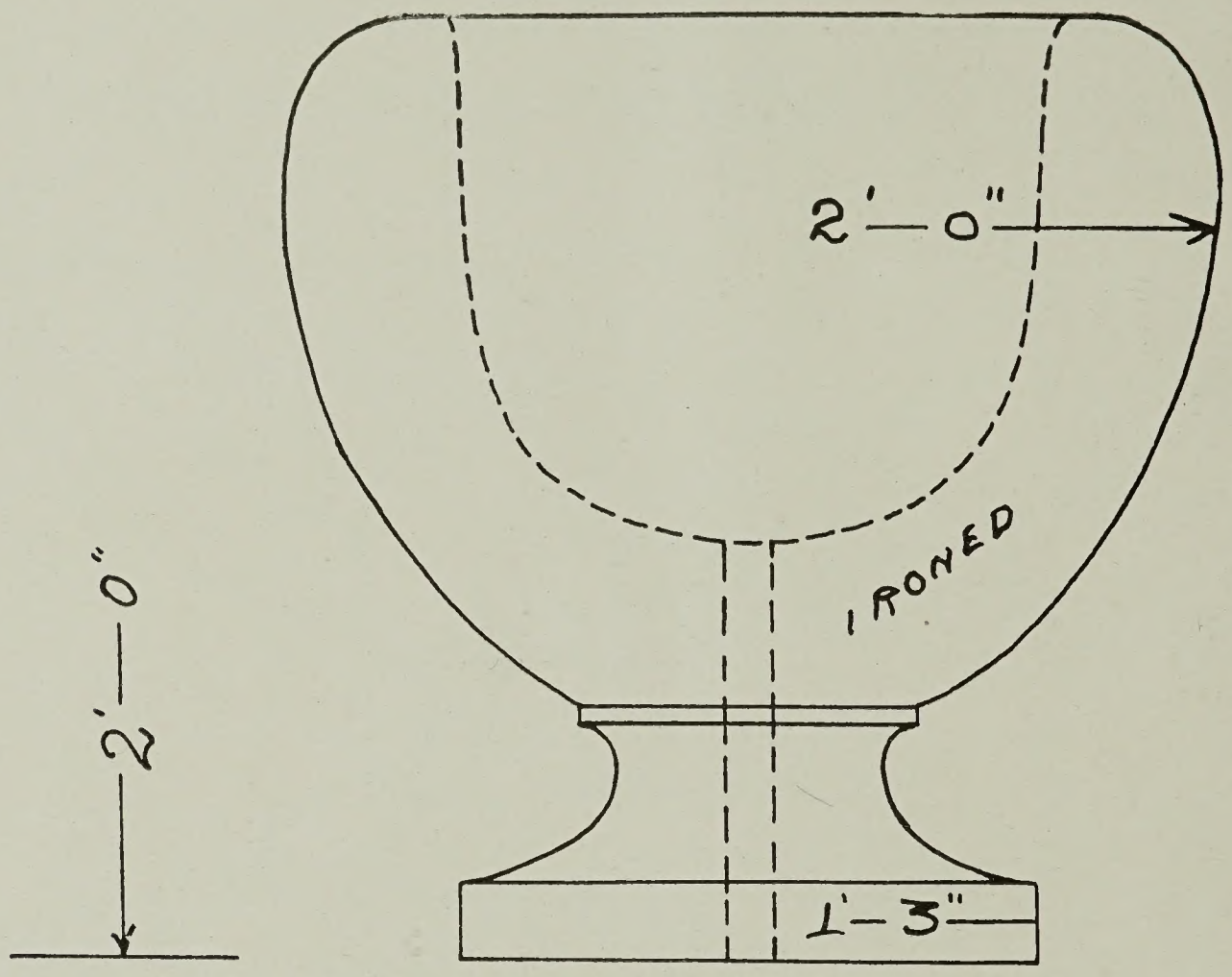

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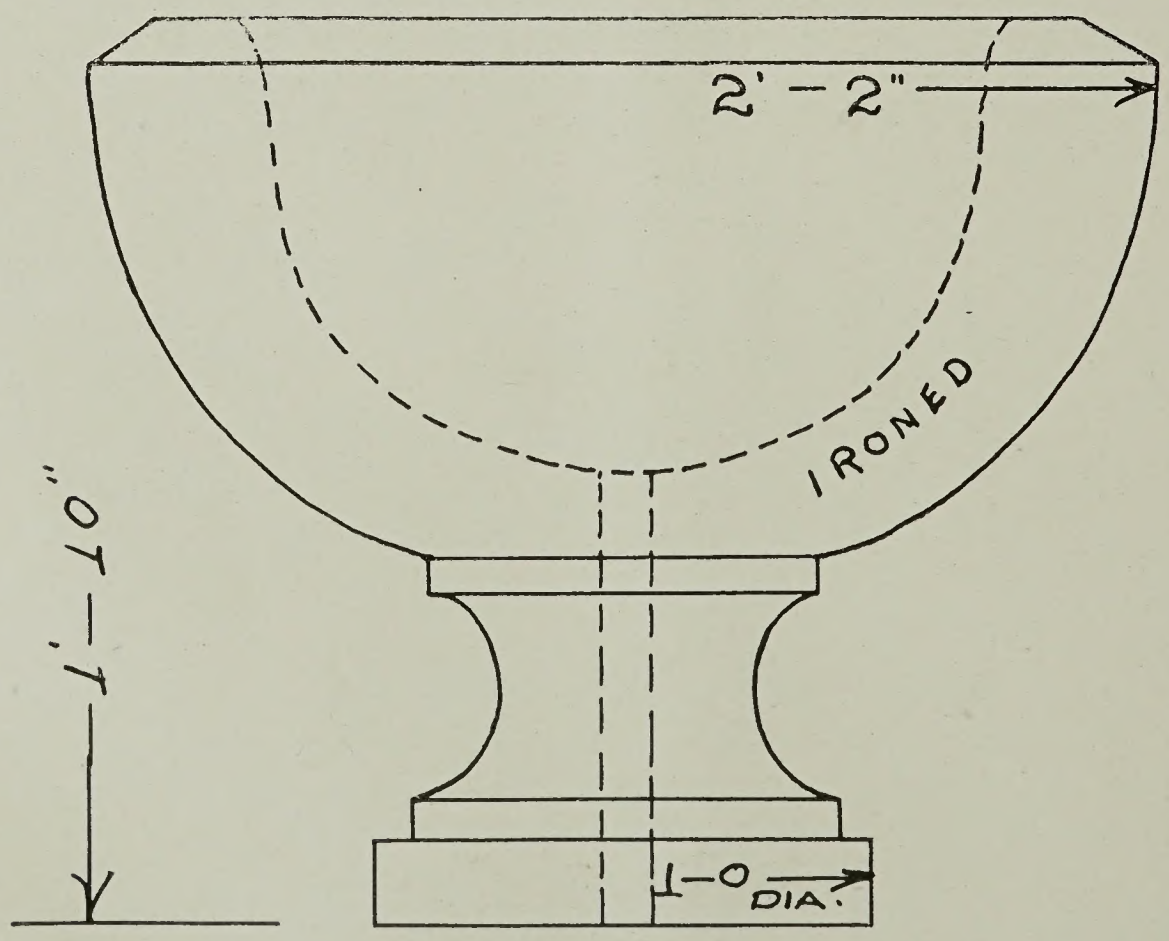

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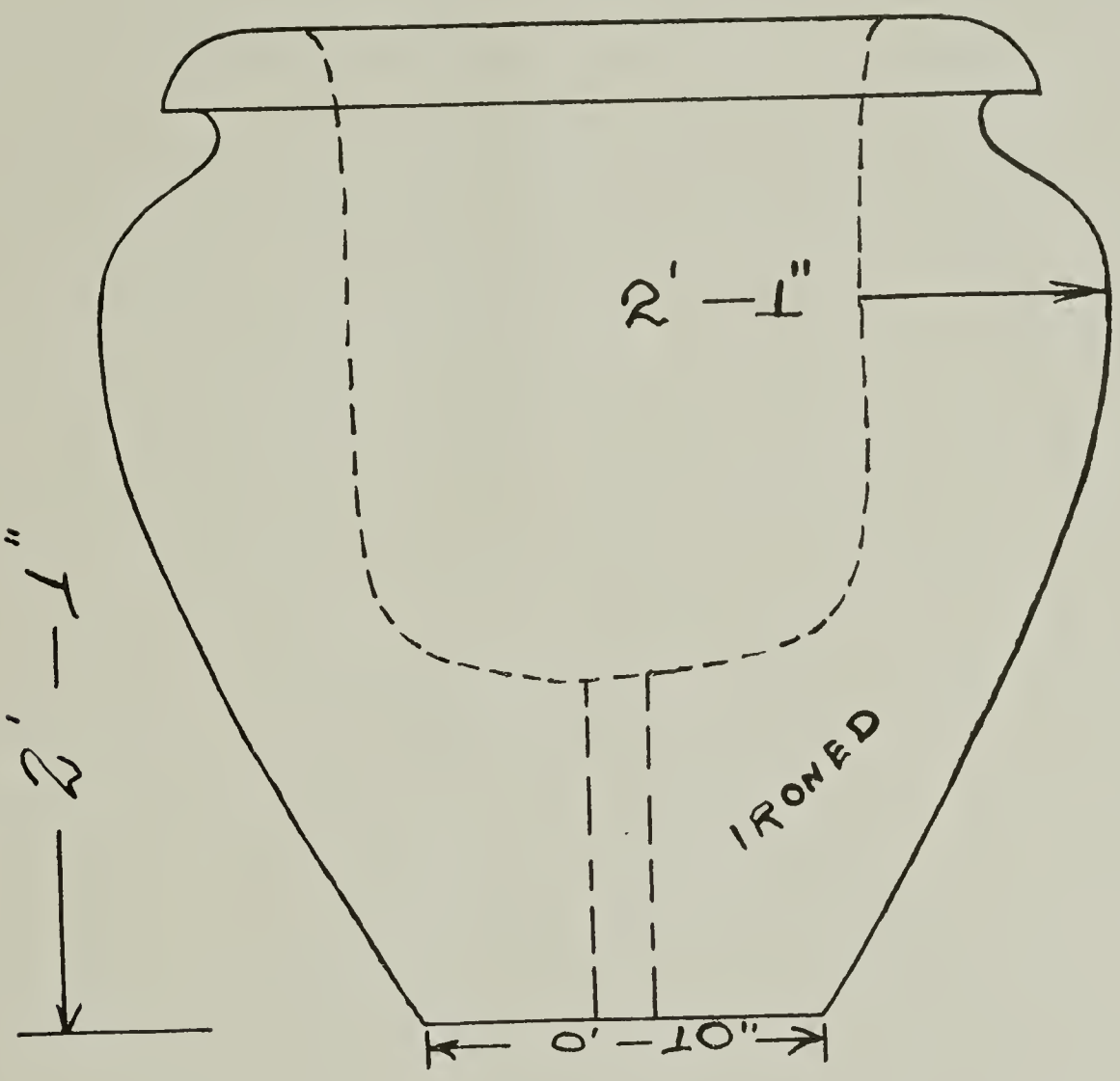

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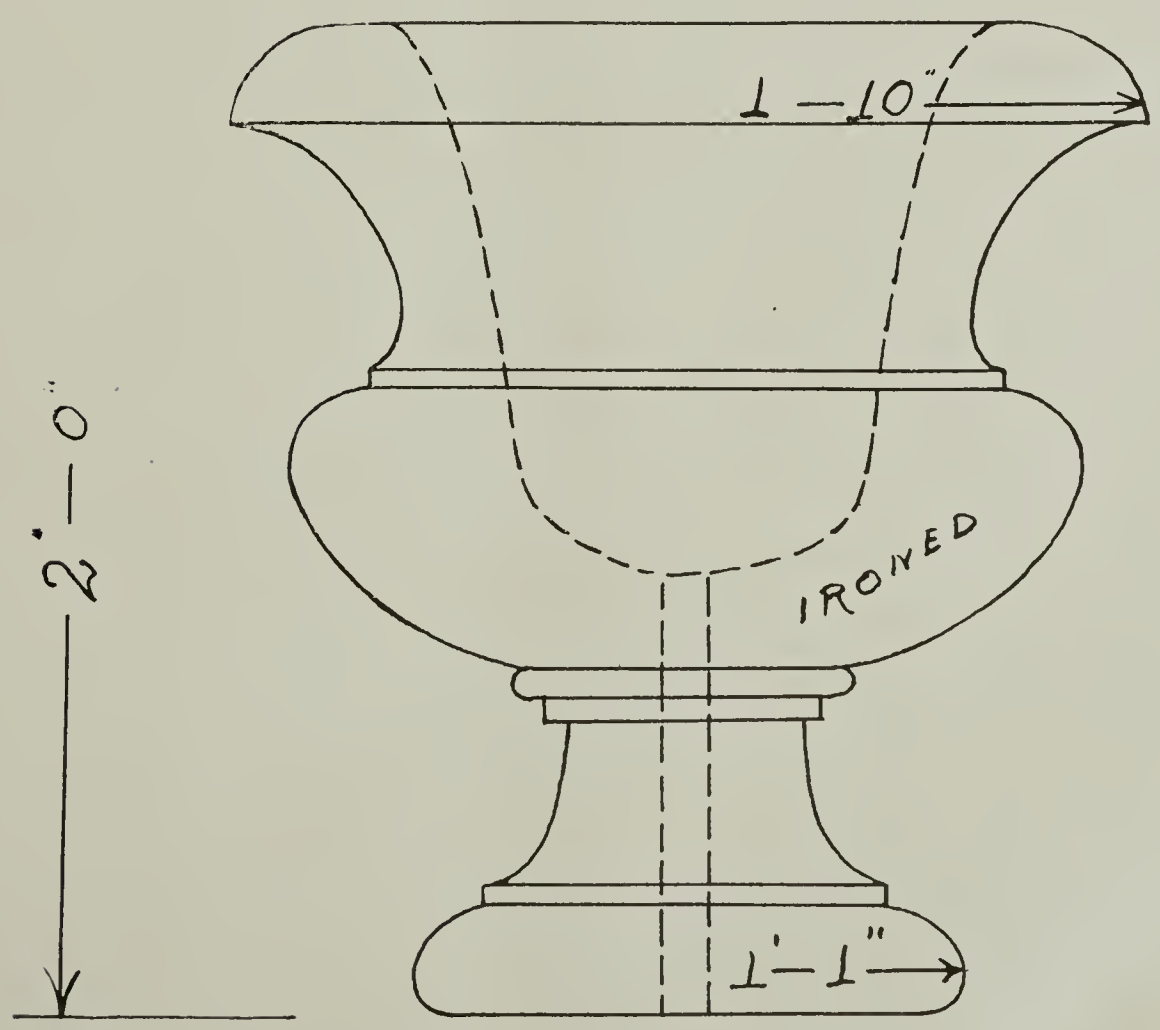

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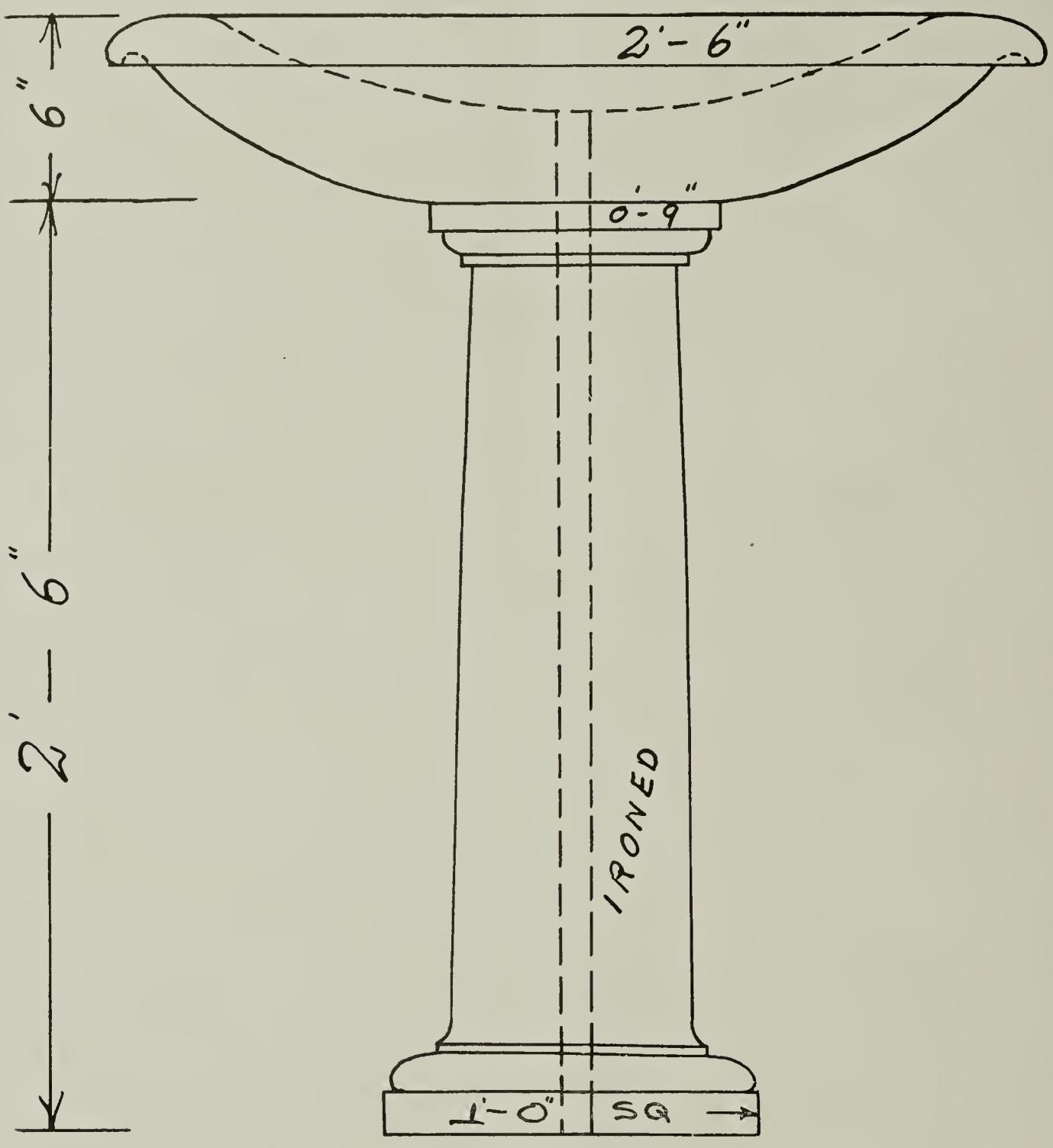

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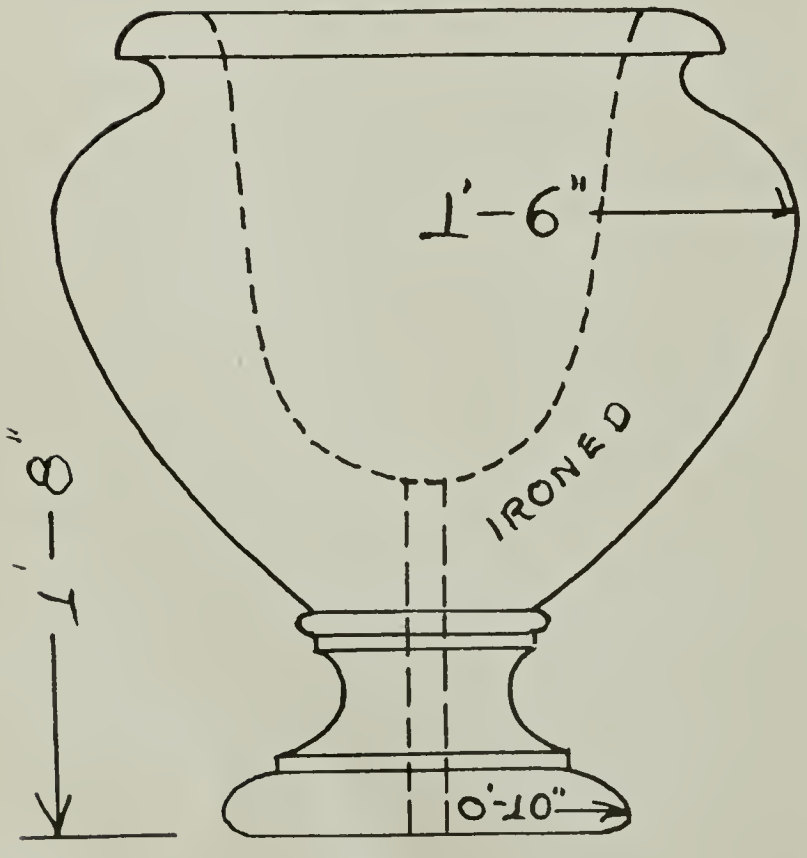

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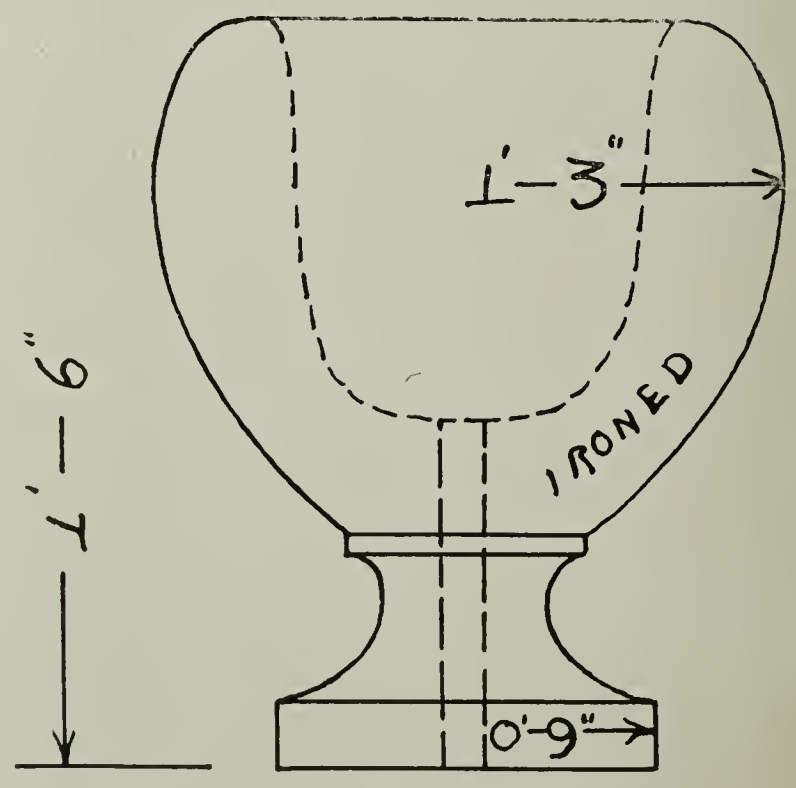

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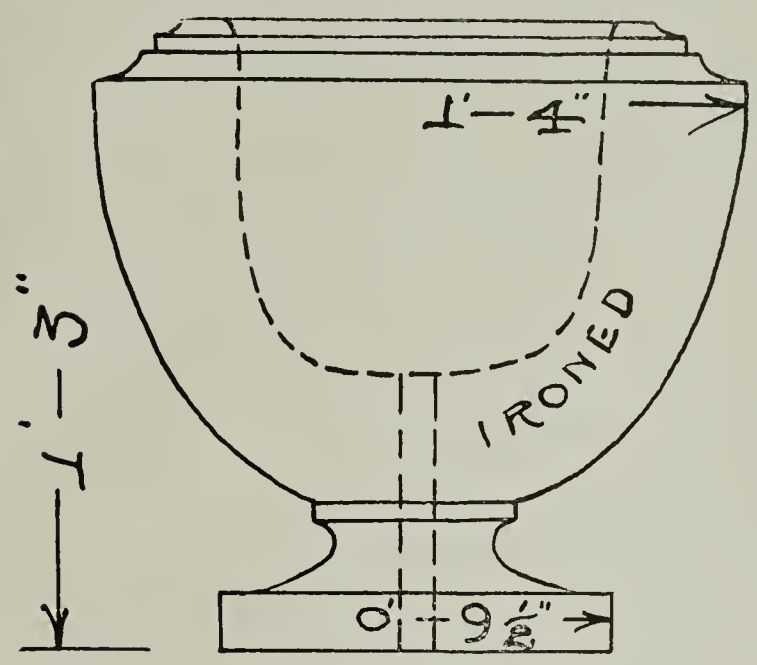

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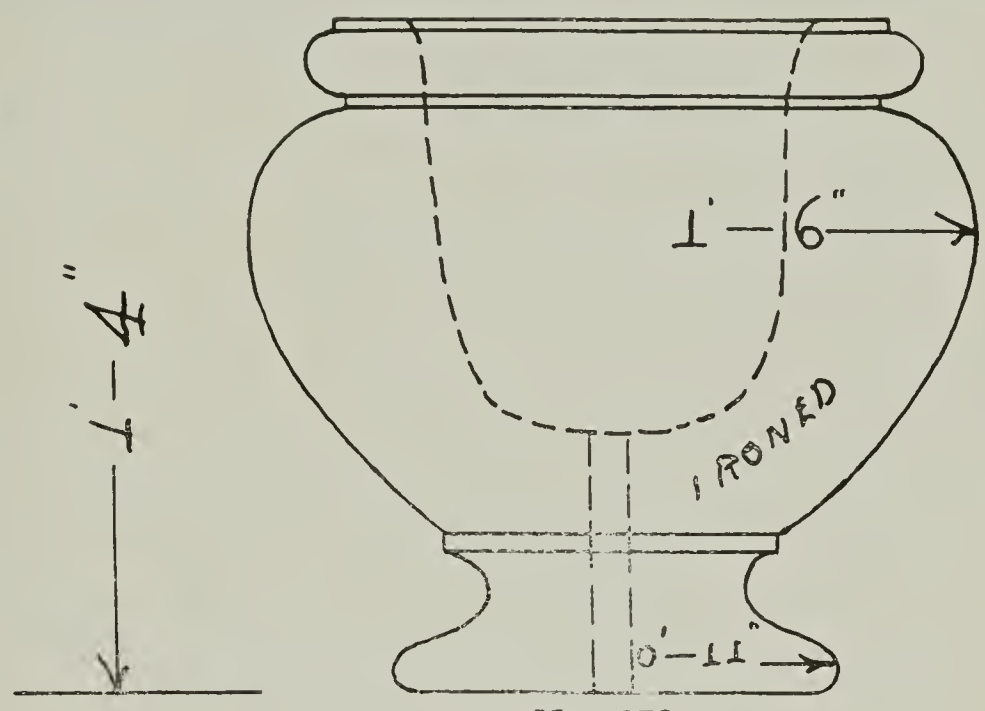

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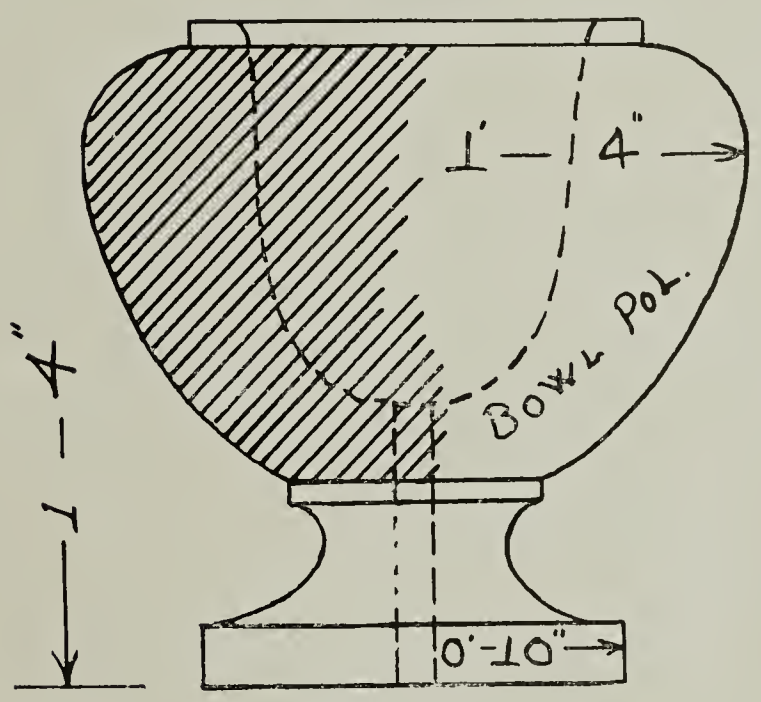

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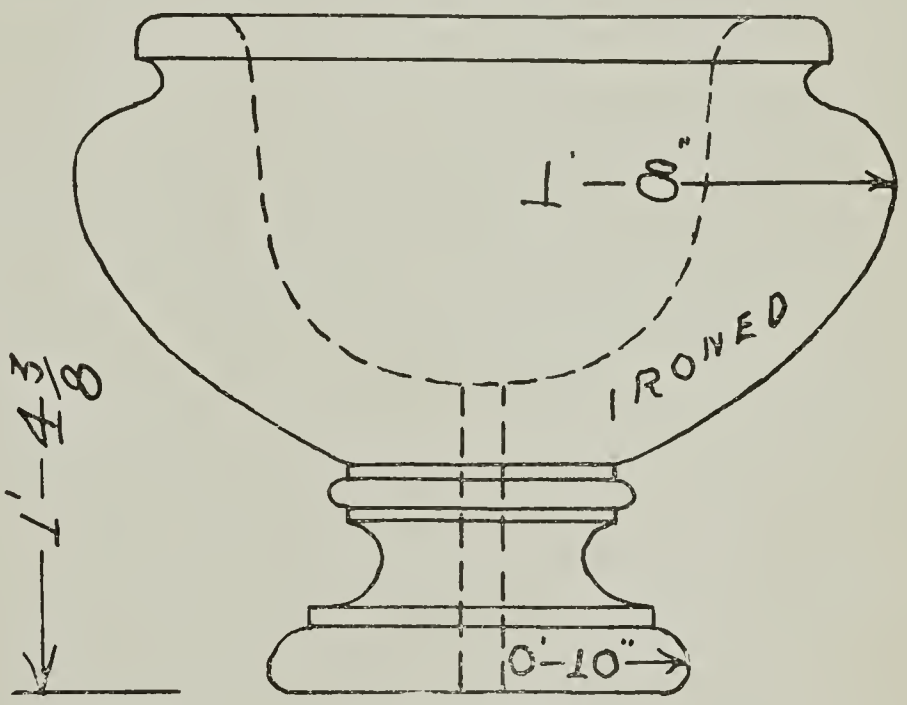

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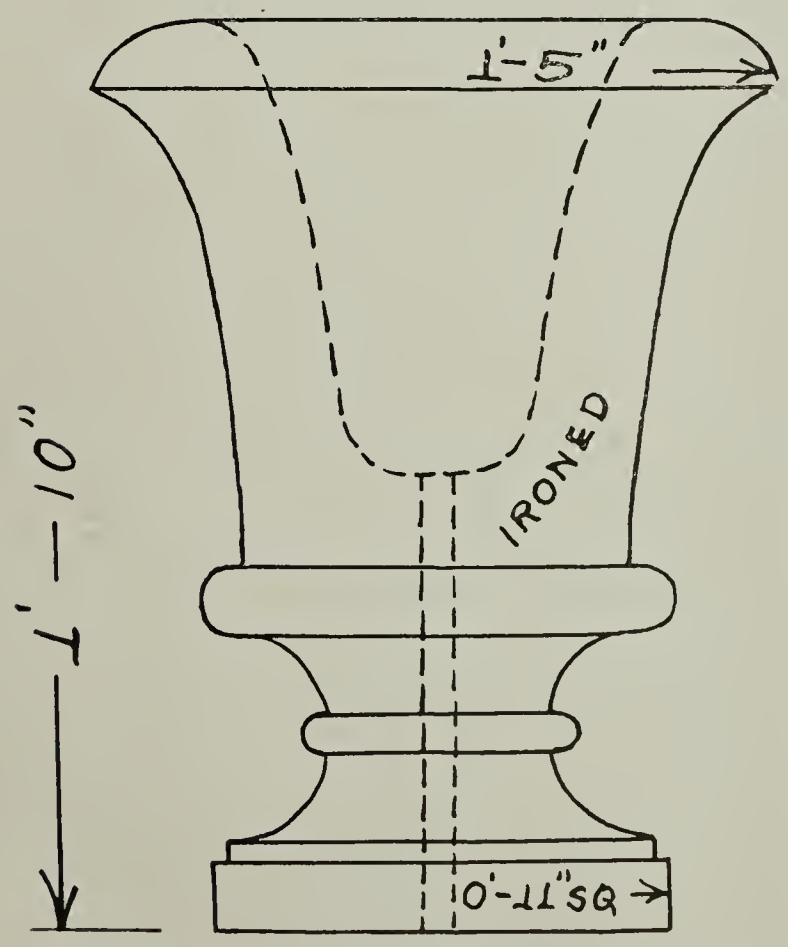

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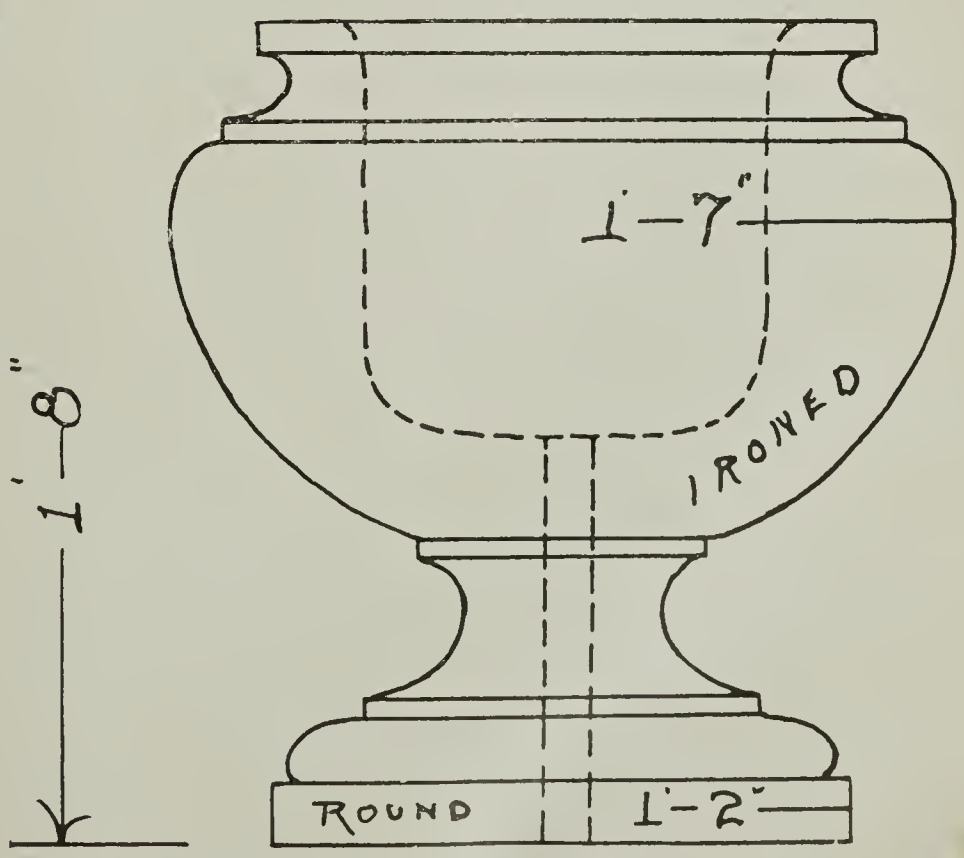

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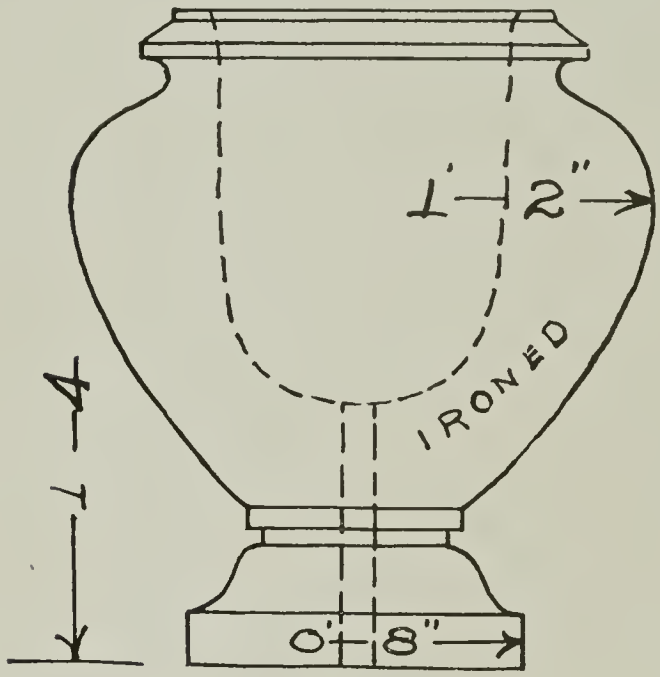

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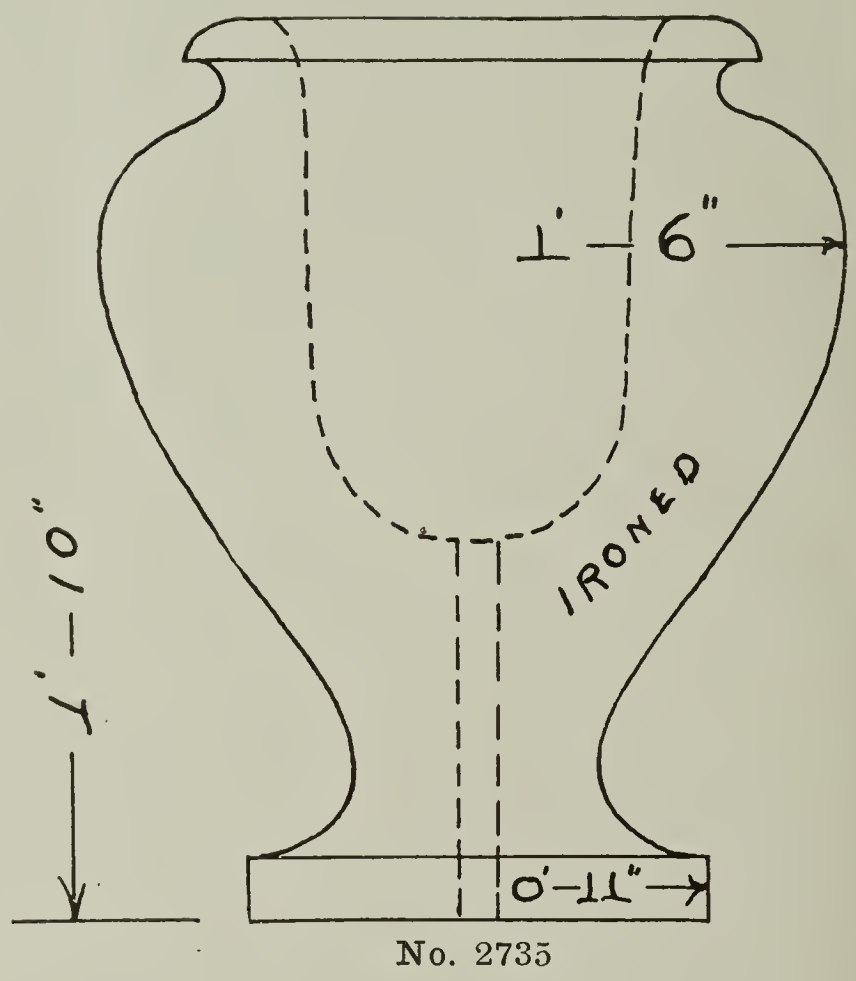

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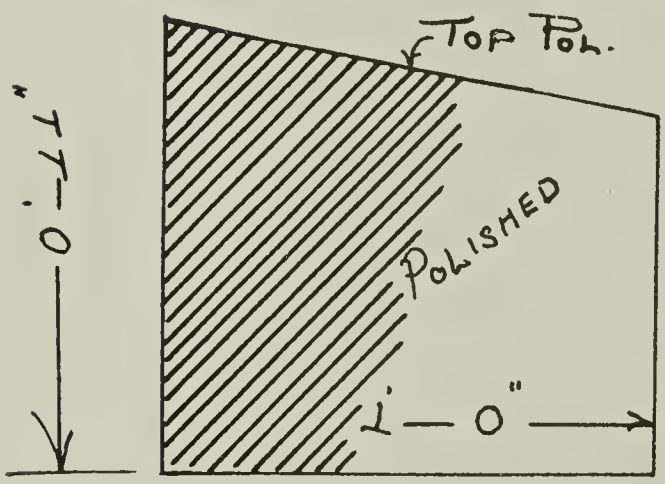

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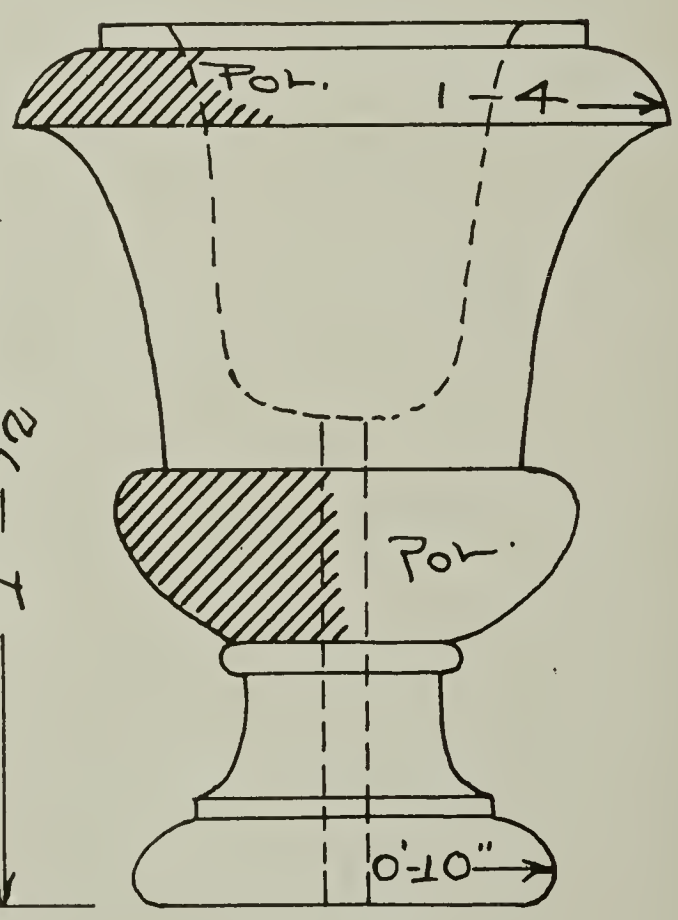

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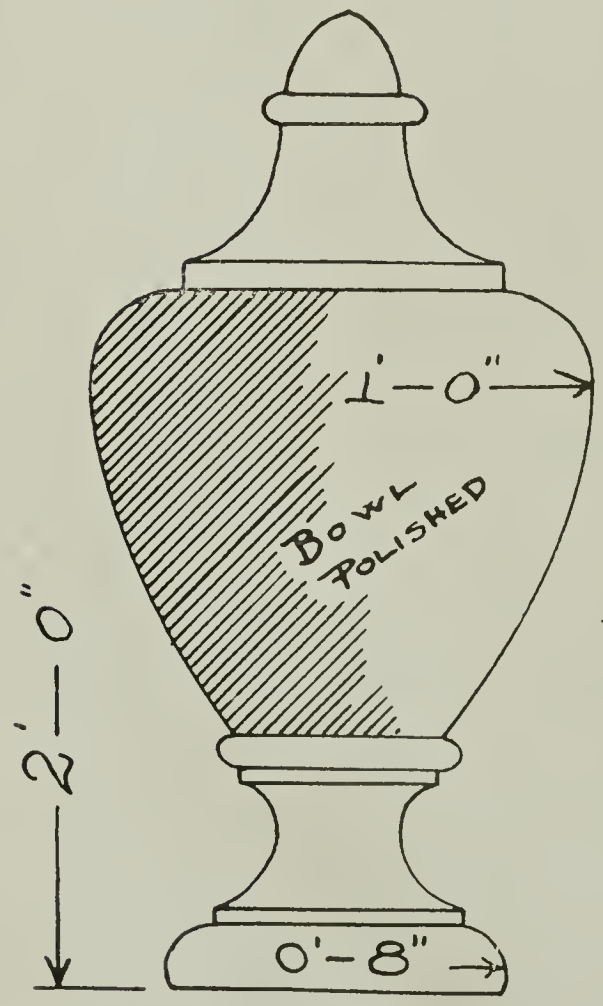

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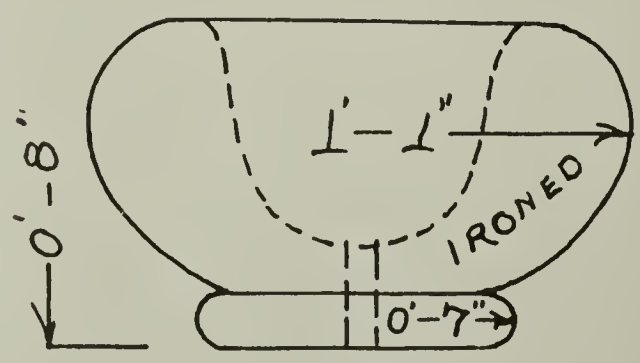

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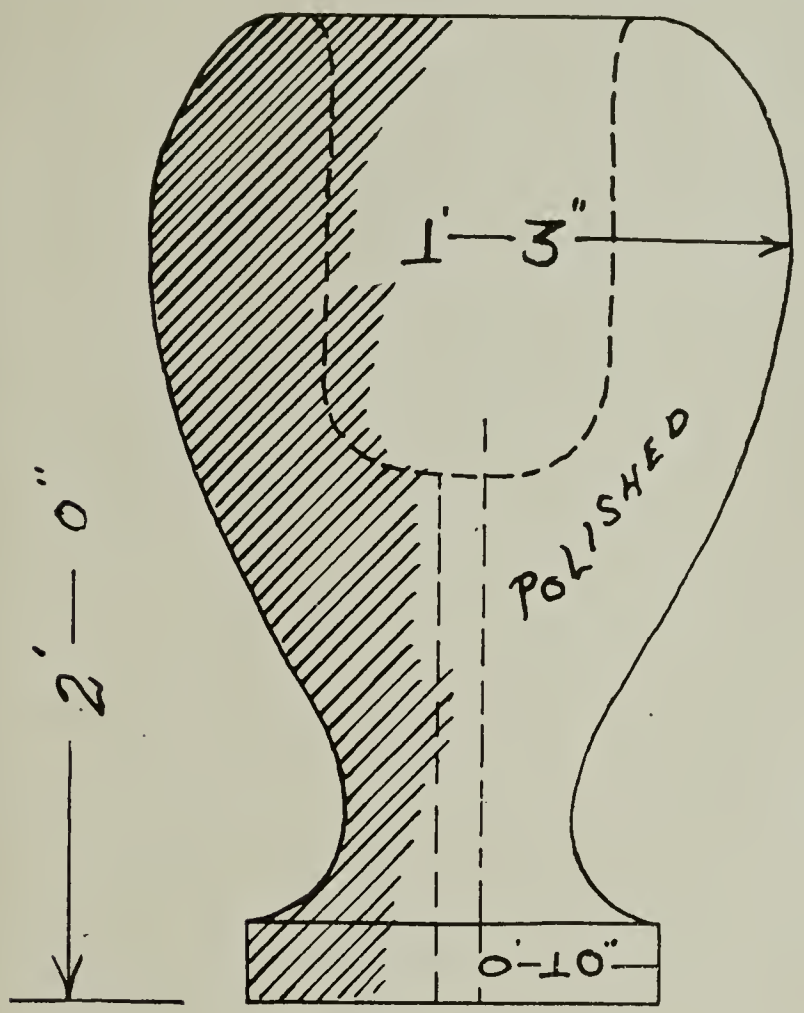

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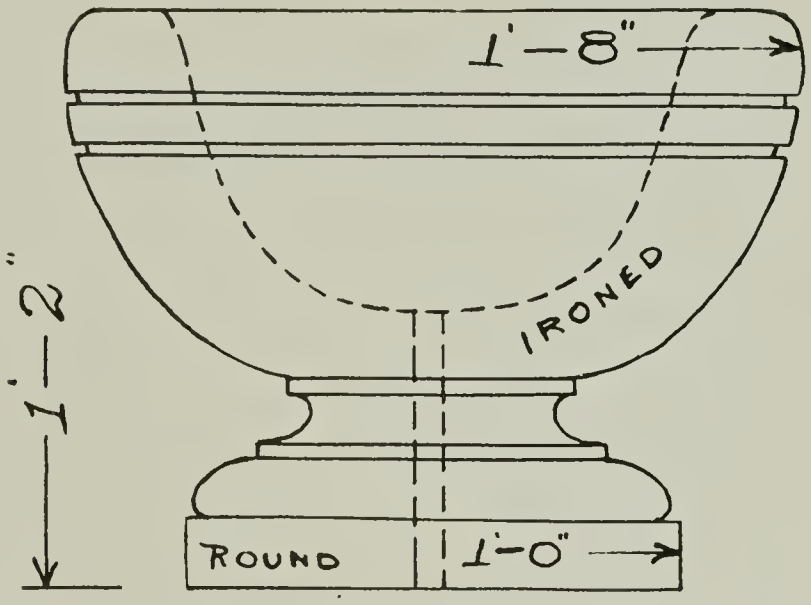

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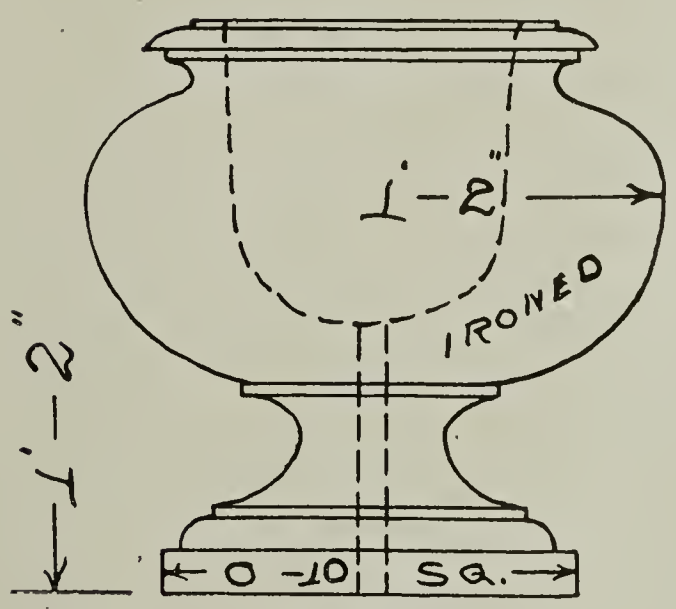

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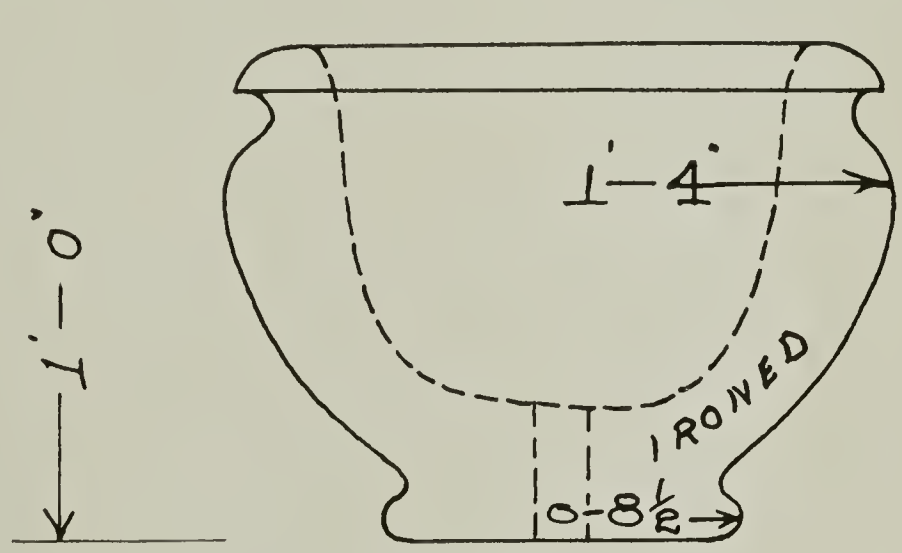

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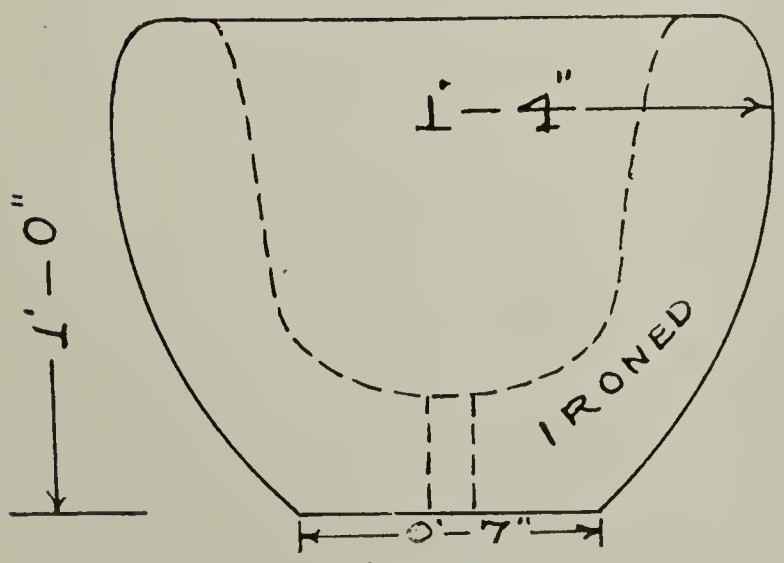

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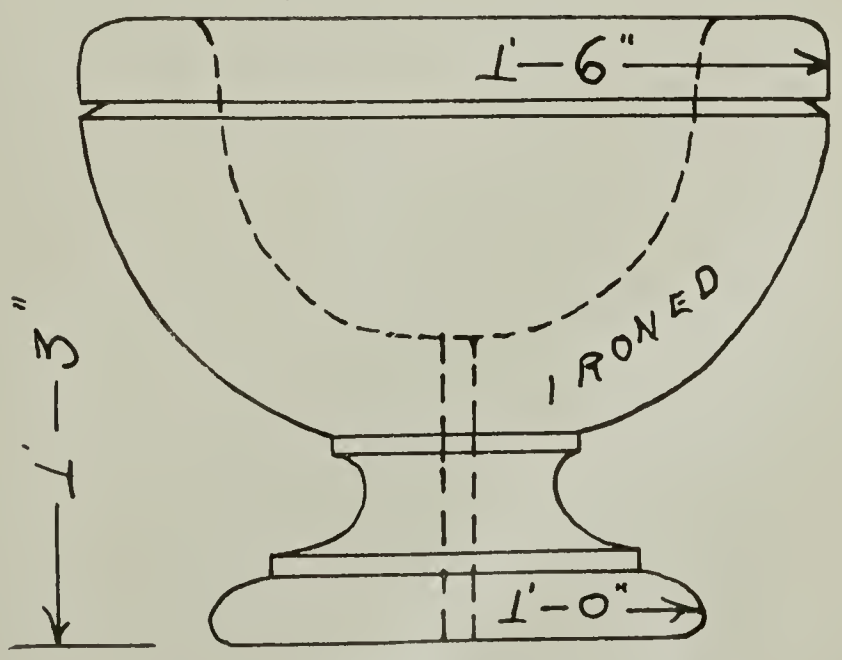

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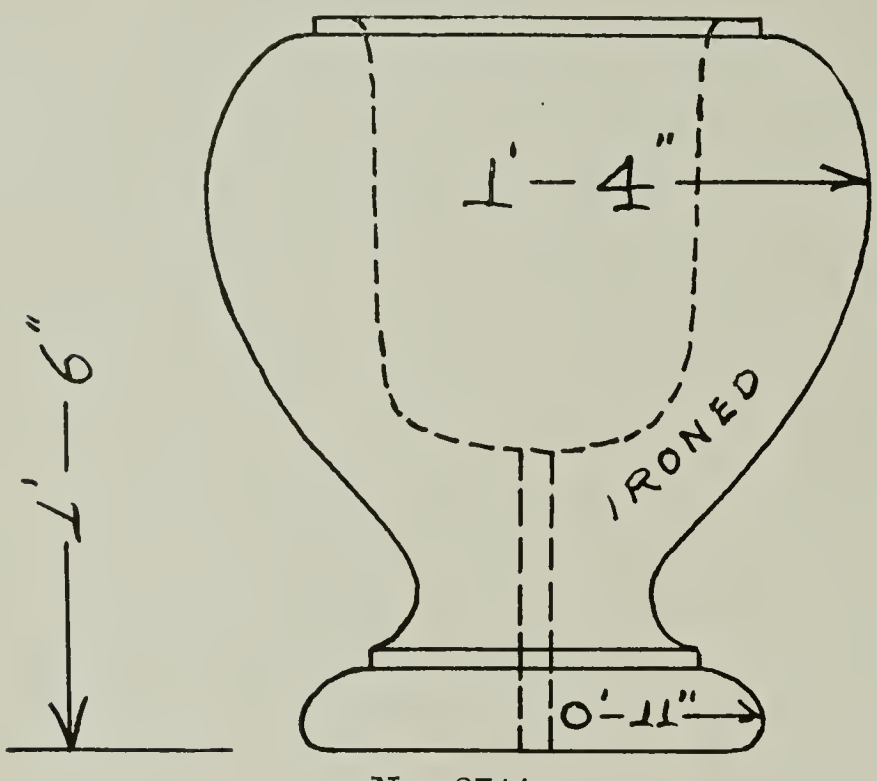

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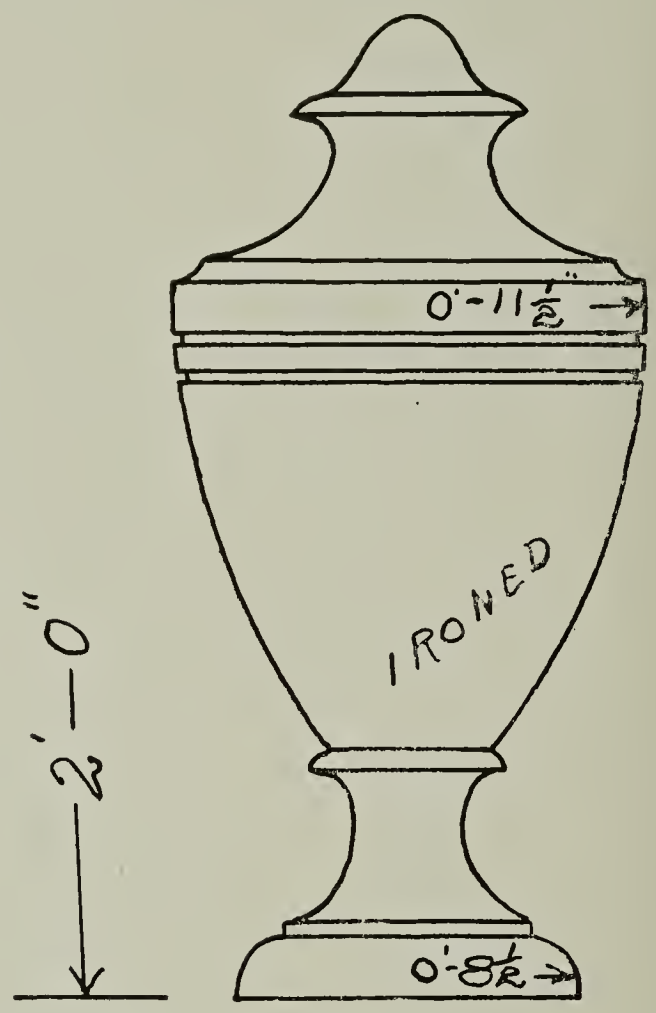

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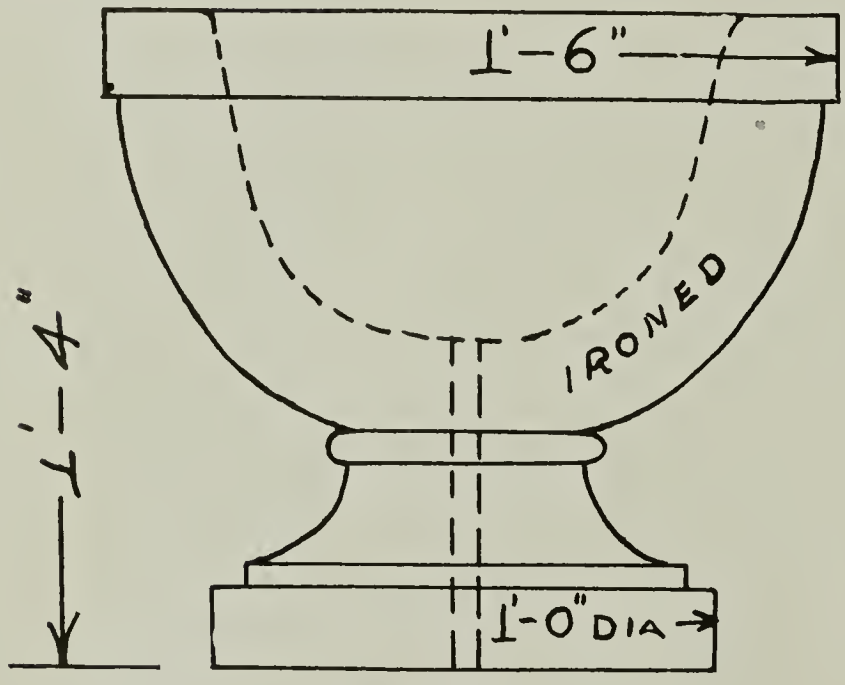

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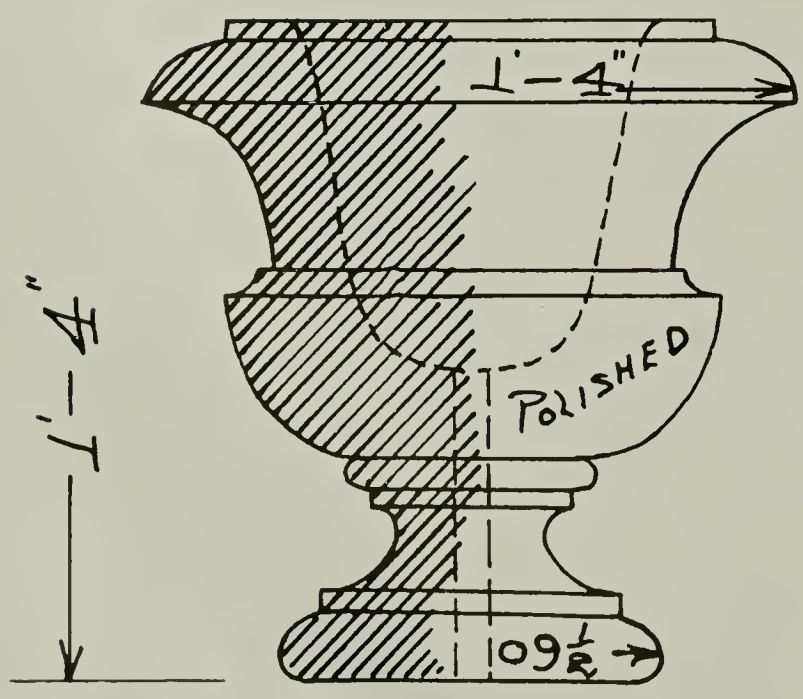

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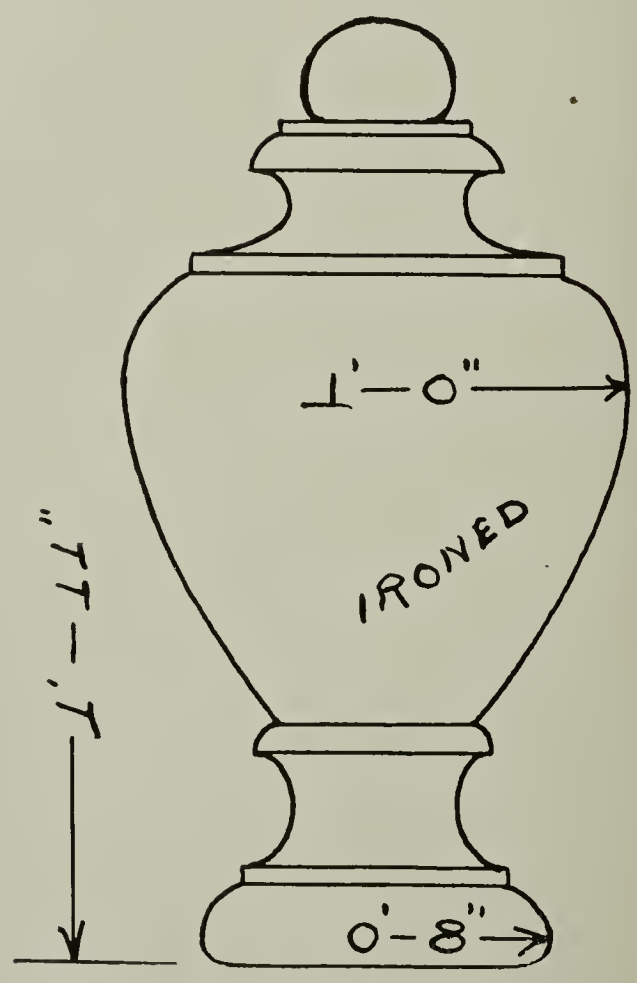

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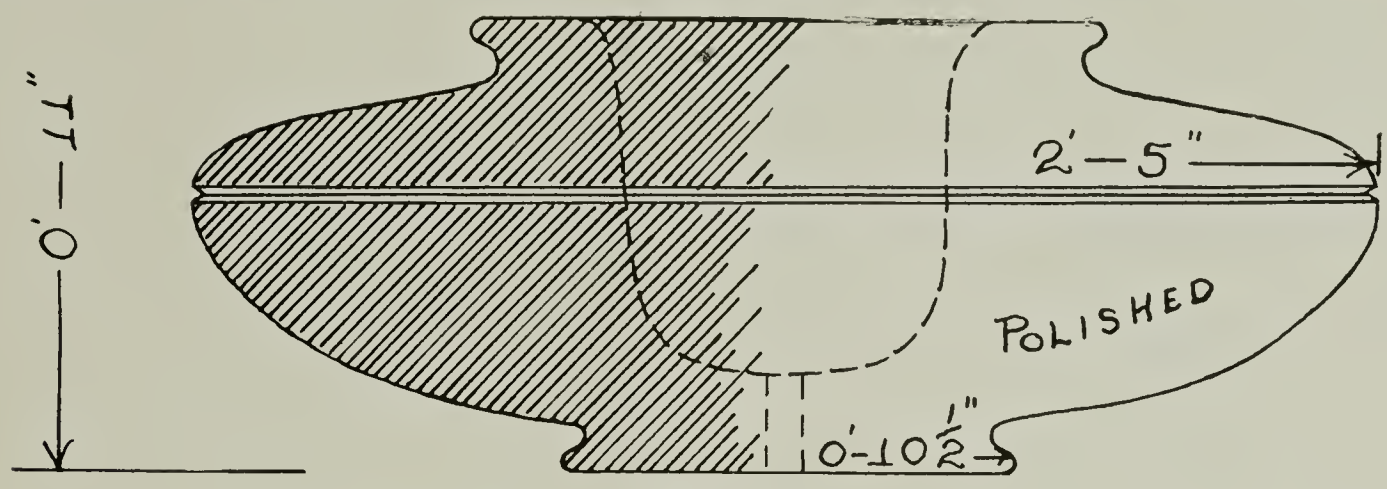

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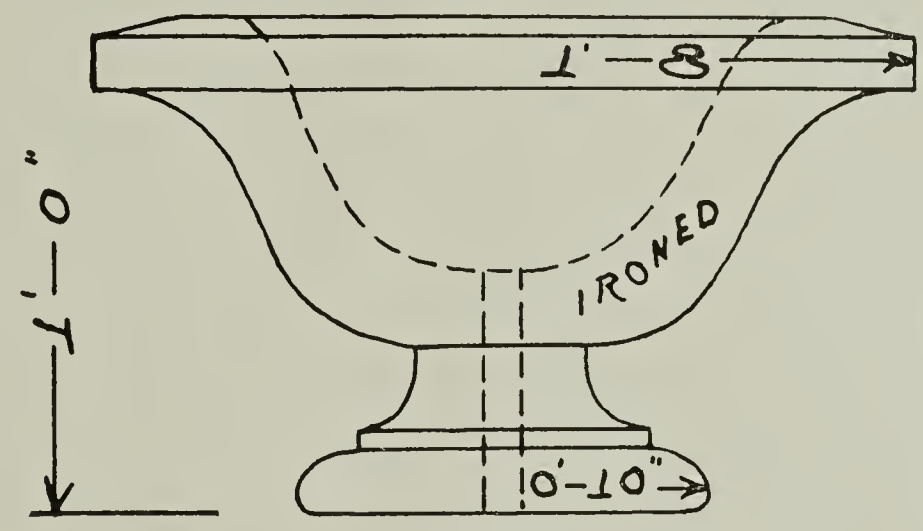

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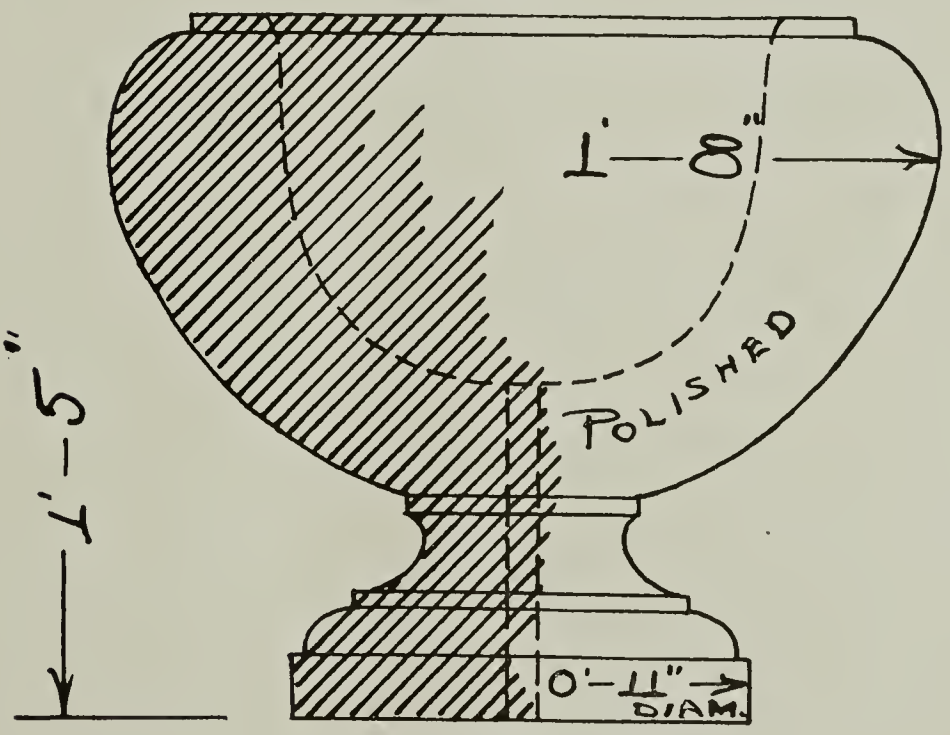

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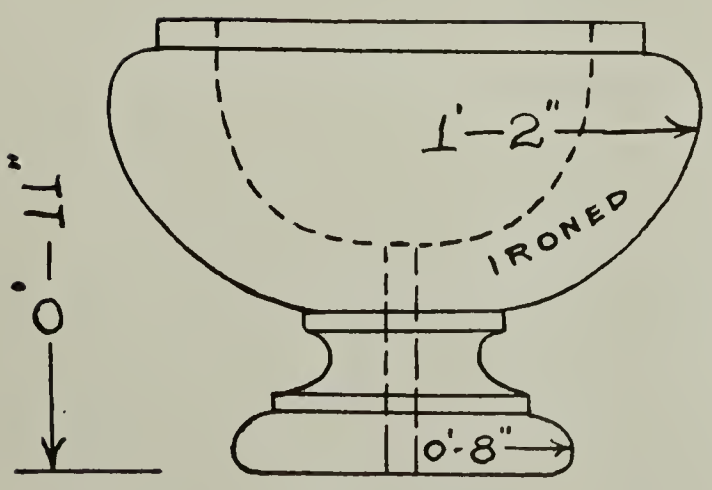

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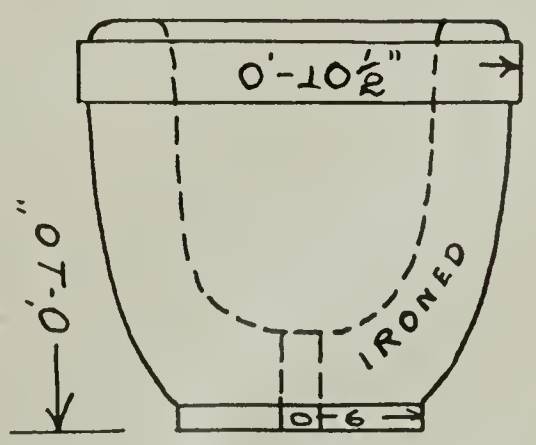
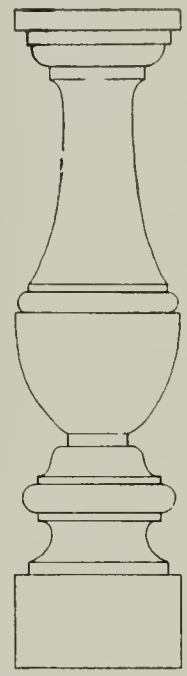


No. 2753

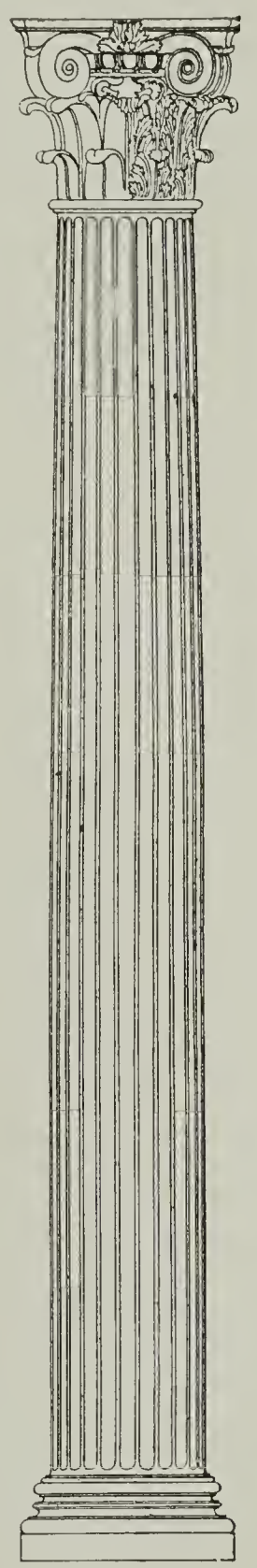
GREEK DORIC COLUMNS

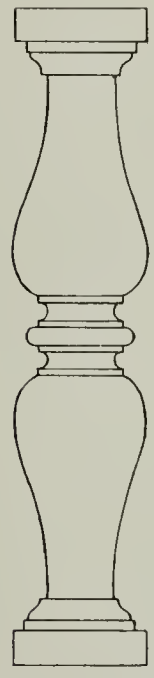
TEMPLE OF DIANA — THE PARTHENON

The Grecian Doric is the oldest and simplest of the three Greek orders. The column is characterized by massiveness of parts and simplicity of detail. The most notable ancient examples are the Temple of Diana and the Parthenon.



Detail Of Corinthian
Balusters.



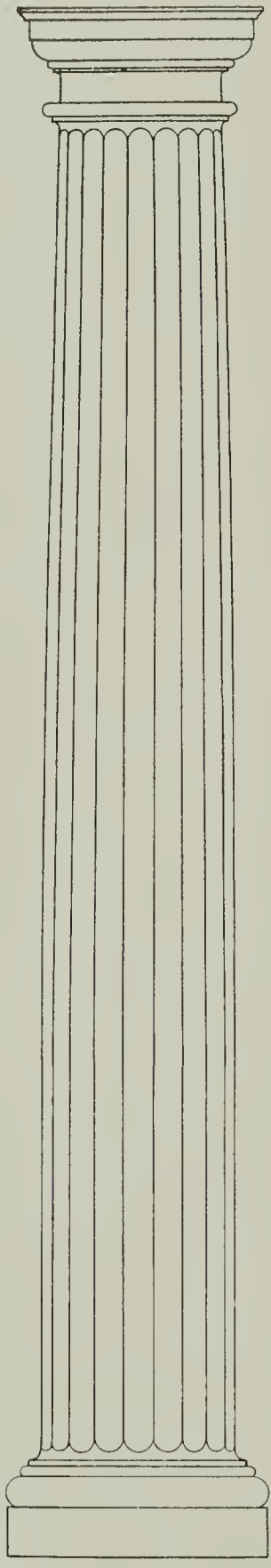


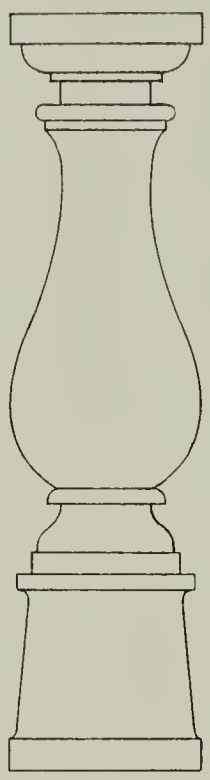
Detail Of Composite
Double Balusters.

CORINTHIAN

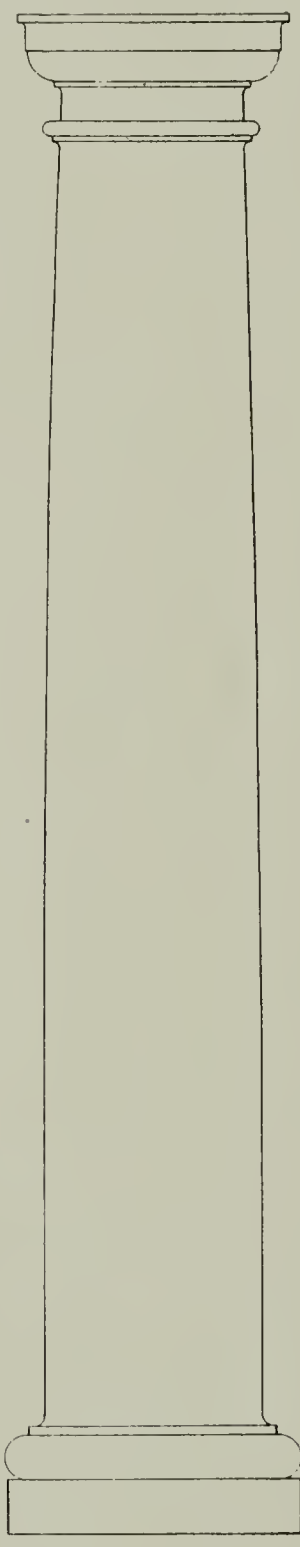
COMPOSITE

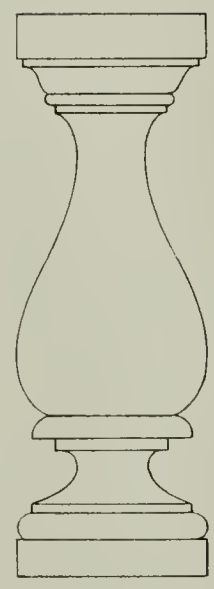
The Corinthian Column with its Capital of Acanthus Leaves is often seen in modern architecture. The composite is the same proportion throughout as the Corinthian, with the exception of the Capital which is made more elaborate.





Detail Of Roman Doric Balusters





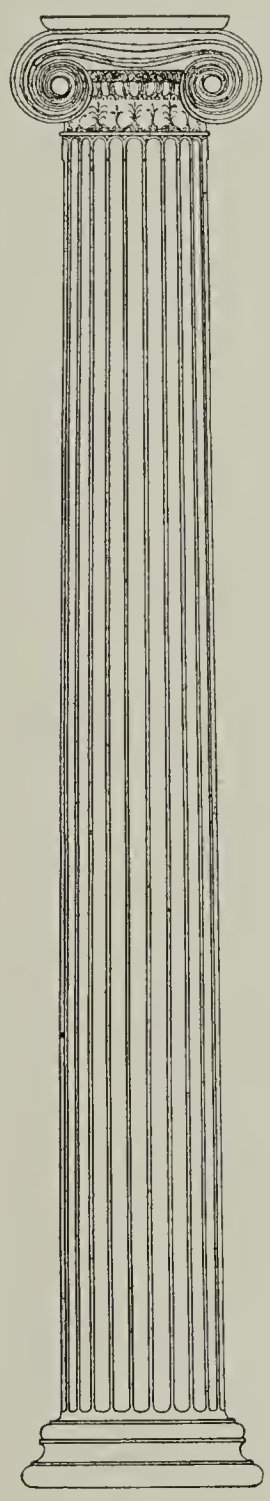
Detail Of Tuscan Balusters

ROMAN DORIC

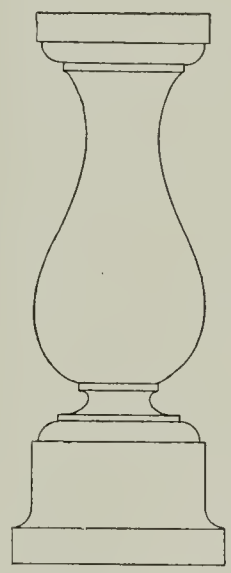
TVSCAN

The Romans adopted the Doric Column from the Greeks, but changed its character and enriched it, sometimes giving it a base, and adding various Tuscan features.

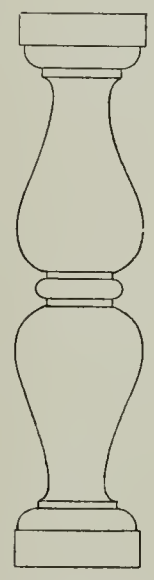
The Tuscan Column is unfluted and is notable for its absence of ornamentation.



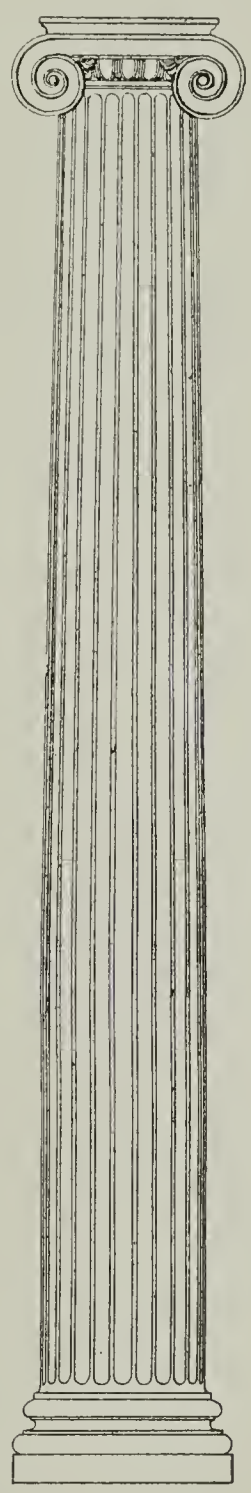
GREEK IONIC



Detail of Roman Ionic
Balusters.



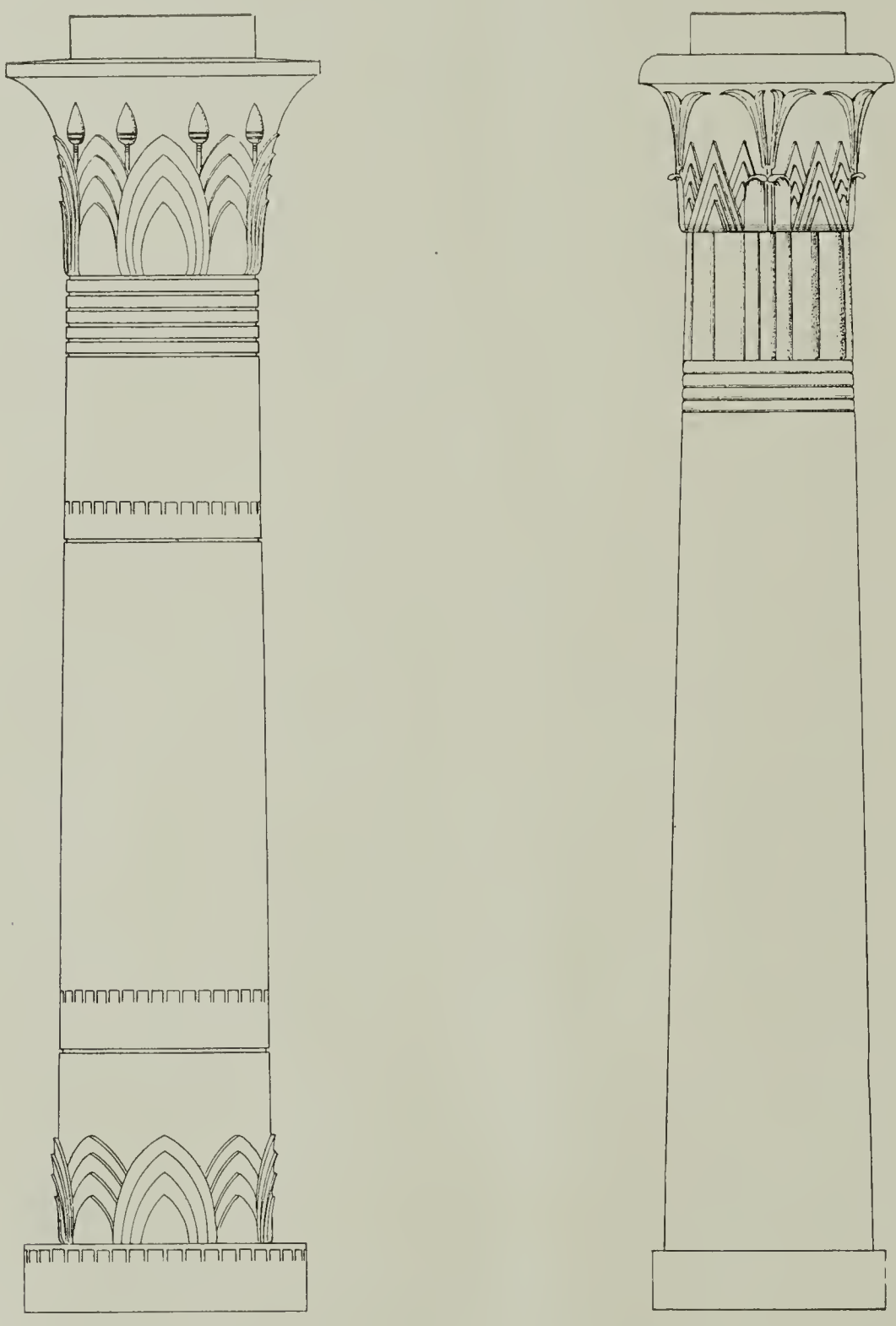
Detail of Roman Ionic
Double Baluster



ROMAN IONIC

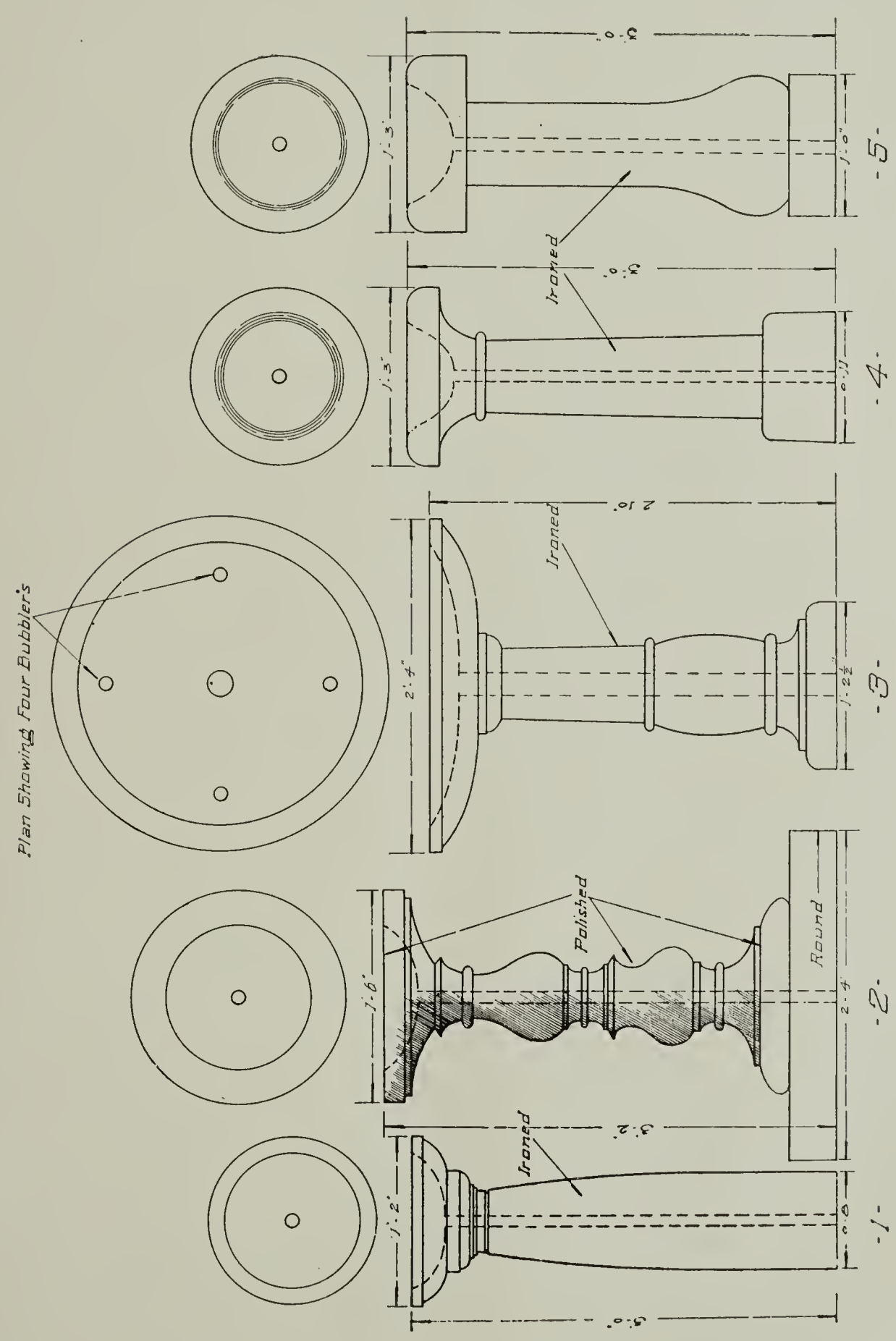
The Grecian Ionic Temples were characterized by rather slender fluted columns which rested on molded circular bases.

The Roman Ionic Columns differ from the Greek in the less refined volute and a base of larger moldings.

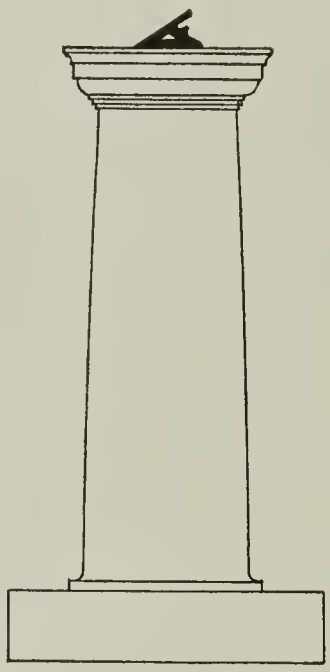


EGYPTIAN COLVMNS

Egyptian Columns are of massive size, and the Lotus and Papyrus are almost always conventionalized upon them. The Lotus resembles our waterlily, and the bud and leaves are used in various forms. Papyrus is used architecturally as a fagot of tightly-bound reeds.



There is an ever-increasing demand for drinking fountains with bubblers, and the illustration shows five practical and artistic designs. These are especially adaptable for use in connection with public monuments, and in cemeteries, city parks and squares.



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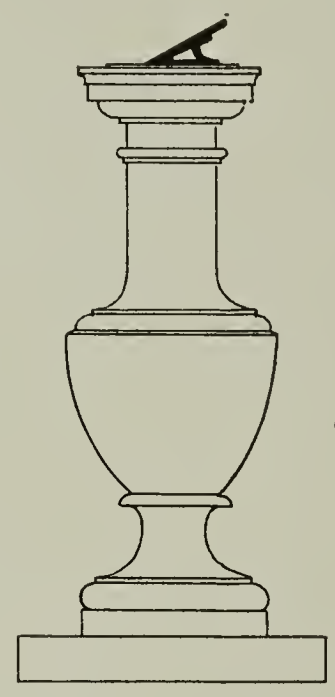

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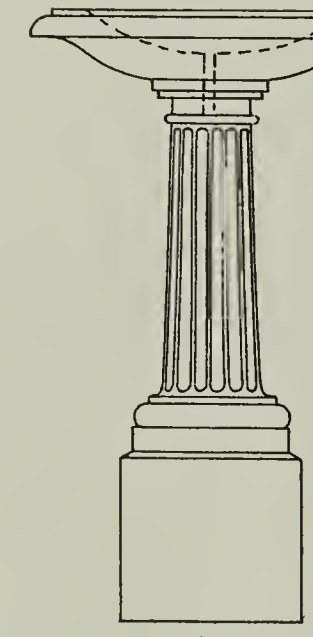

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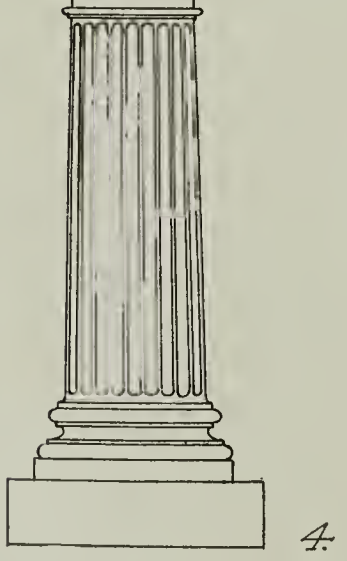

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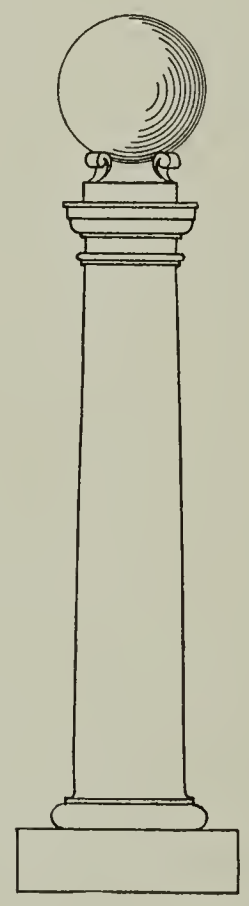
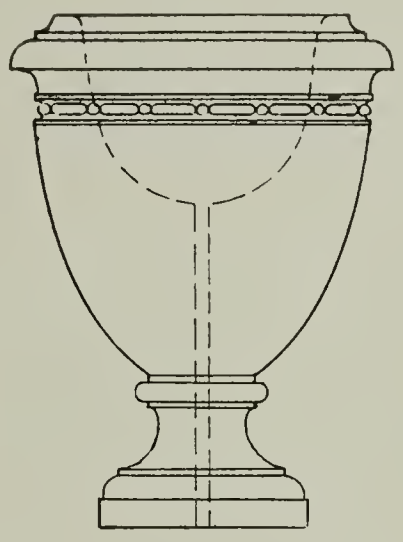


5.

Sundials, Bird Baths, and Pedestals with Globes are used extensively for memorials and also for decorating the lawns and terraces of large estates. There is a splendid opening for the dealer in memorials to cater to trade of this kind.



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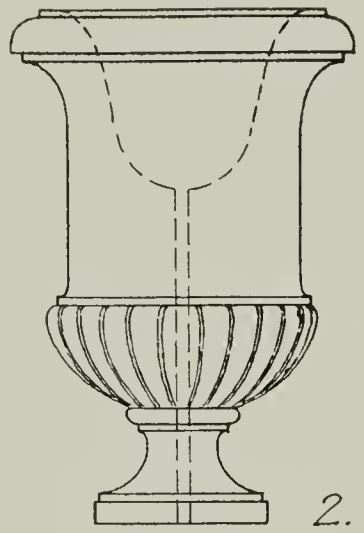

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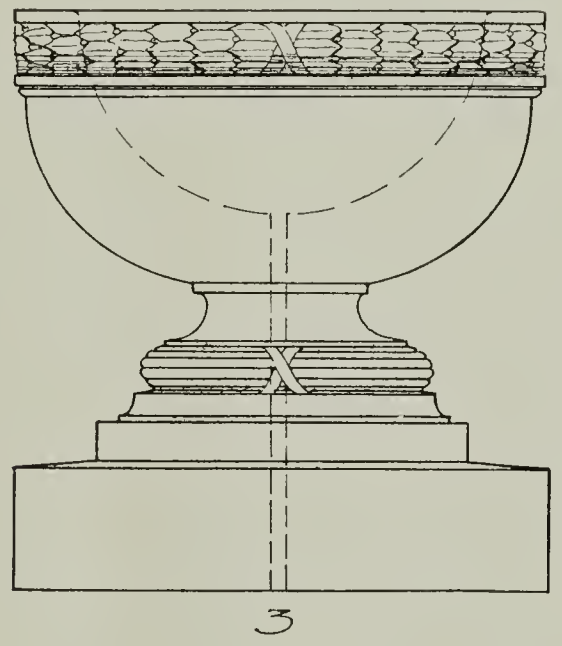

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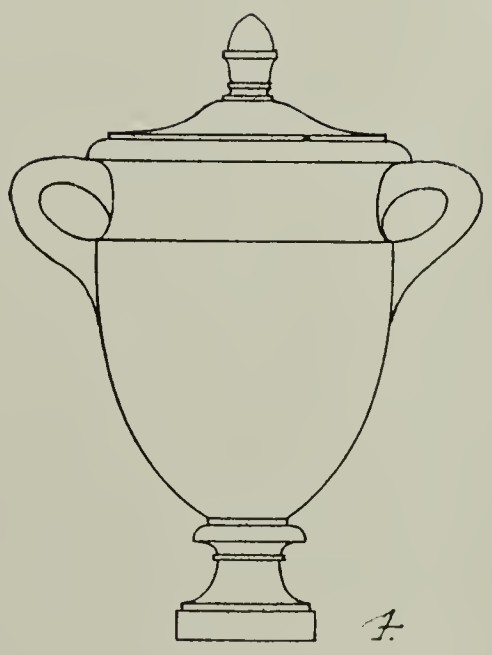

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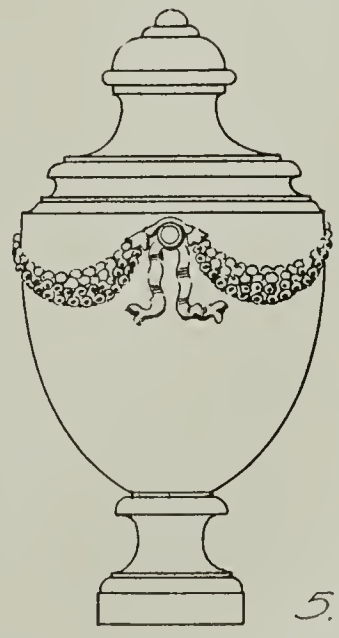
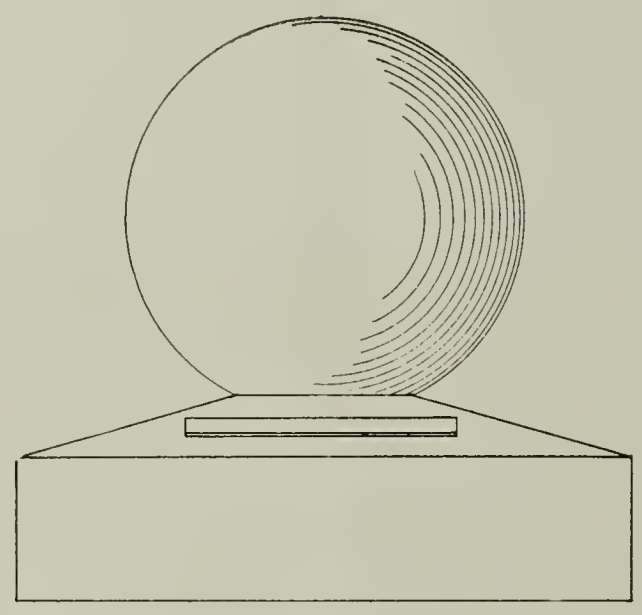
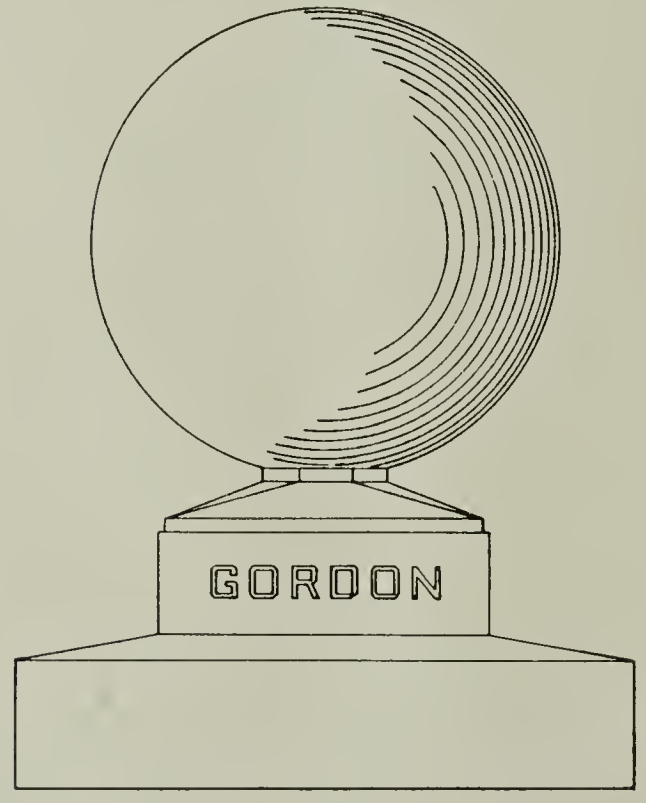


5.

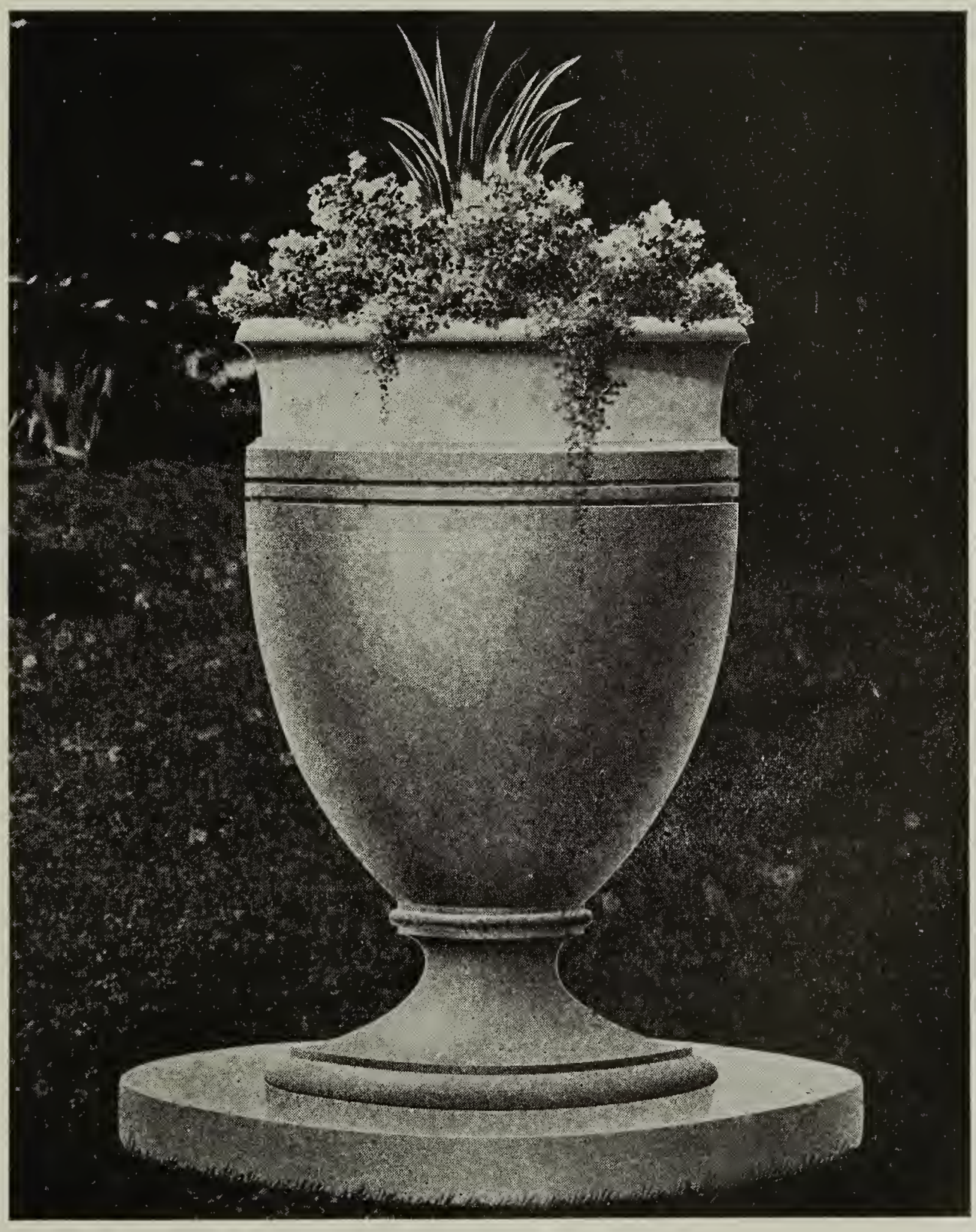
Flower Vases Numbers One and Two are of the type used on the buttresses of mausoleums. Number Three shows a flower vase memorial ornamented with laurel and reeds. Numbers Four and Five are vases of good lines and proportions used for decorating purposes.





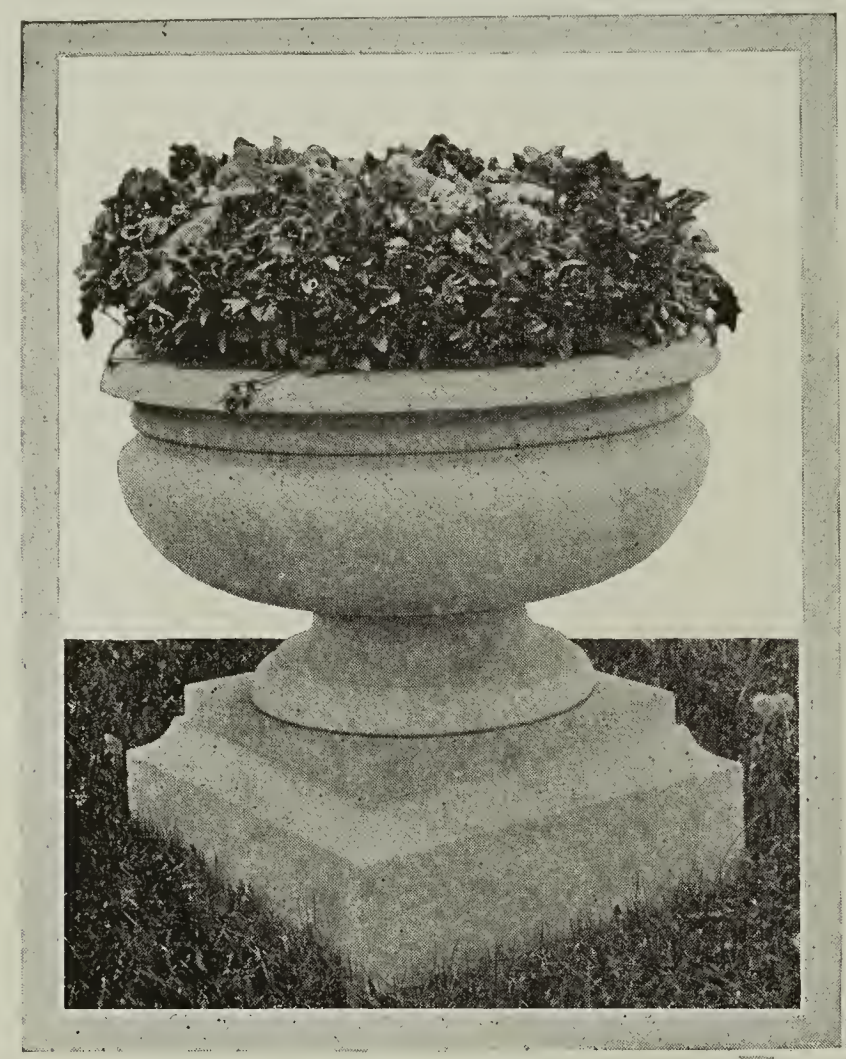
Polished Globe Monuments are always unique and attractive. They offer a pleasing note of contrast to the usual surroundings.

Grace and Refinement in Turned Work



ILLUSTRATIONS FROM

PHOTOGRAPHS



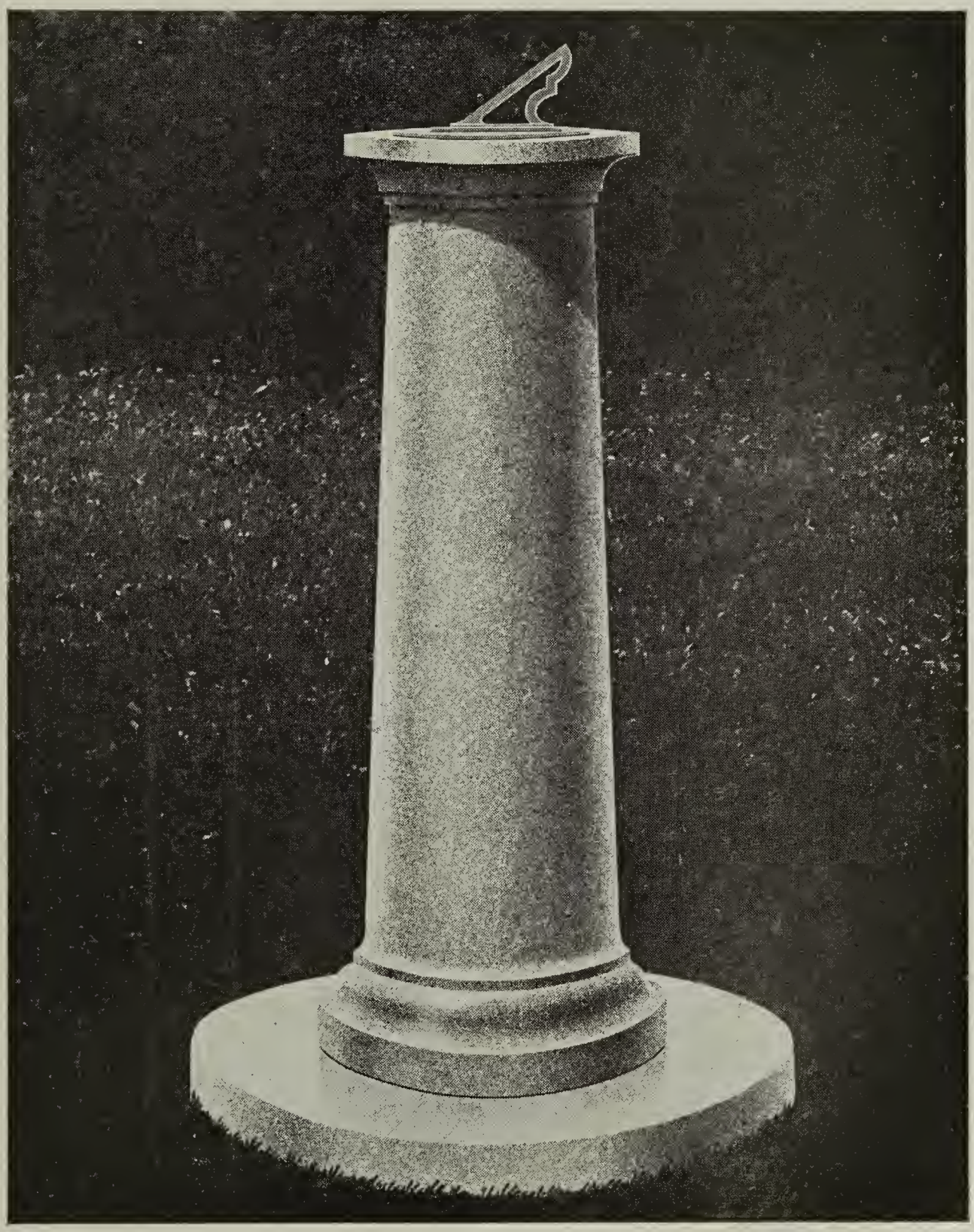
A Beautiful Example of Vase with its flowers keeping fresh the memory of the departed.

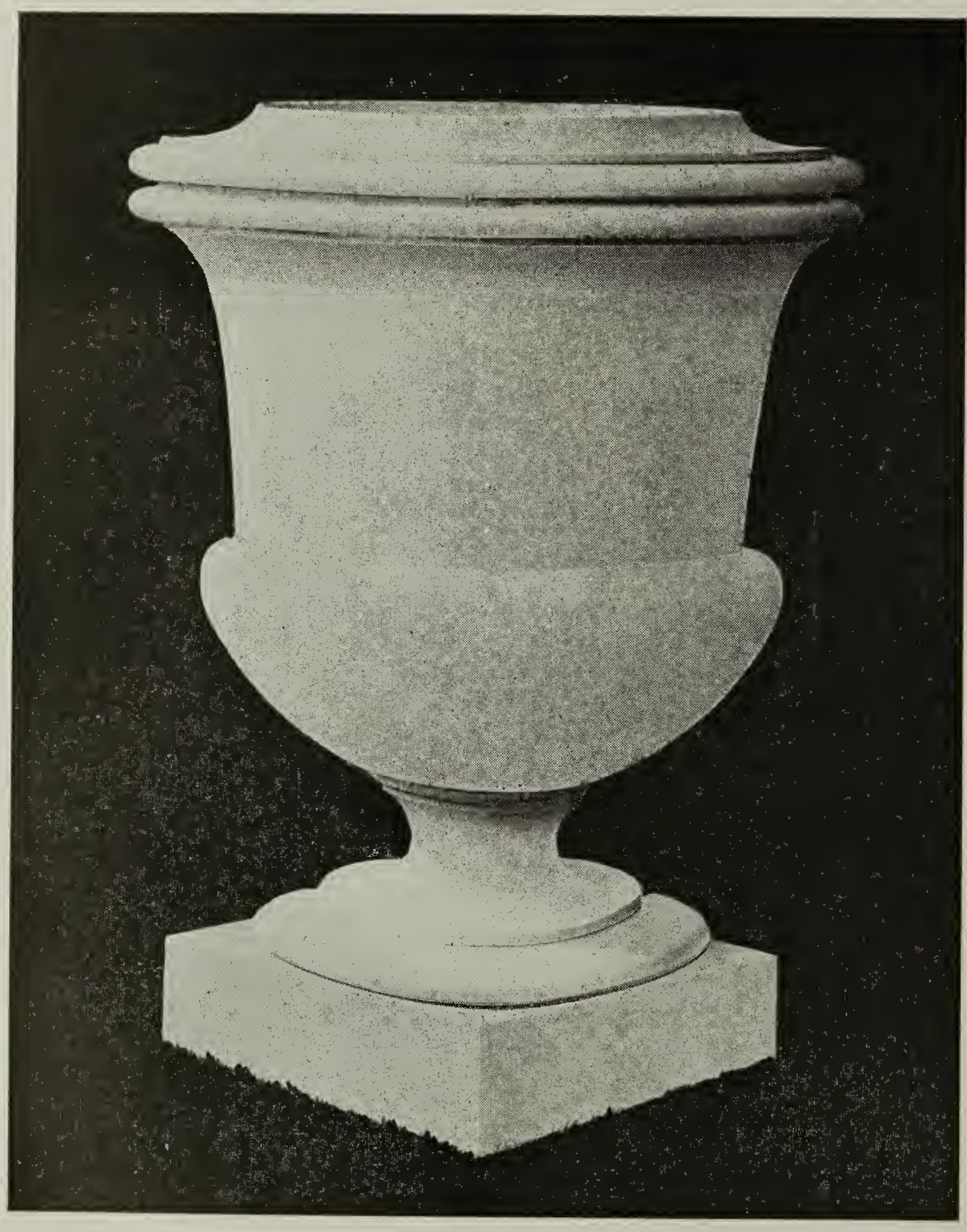
The Littell shows how the family name can be used effectively upon a flower vase.

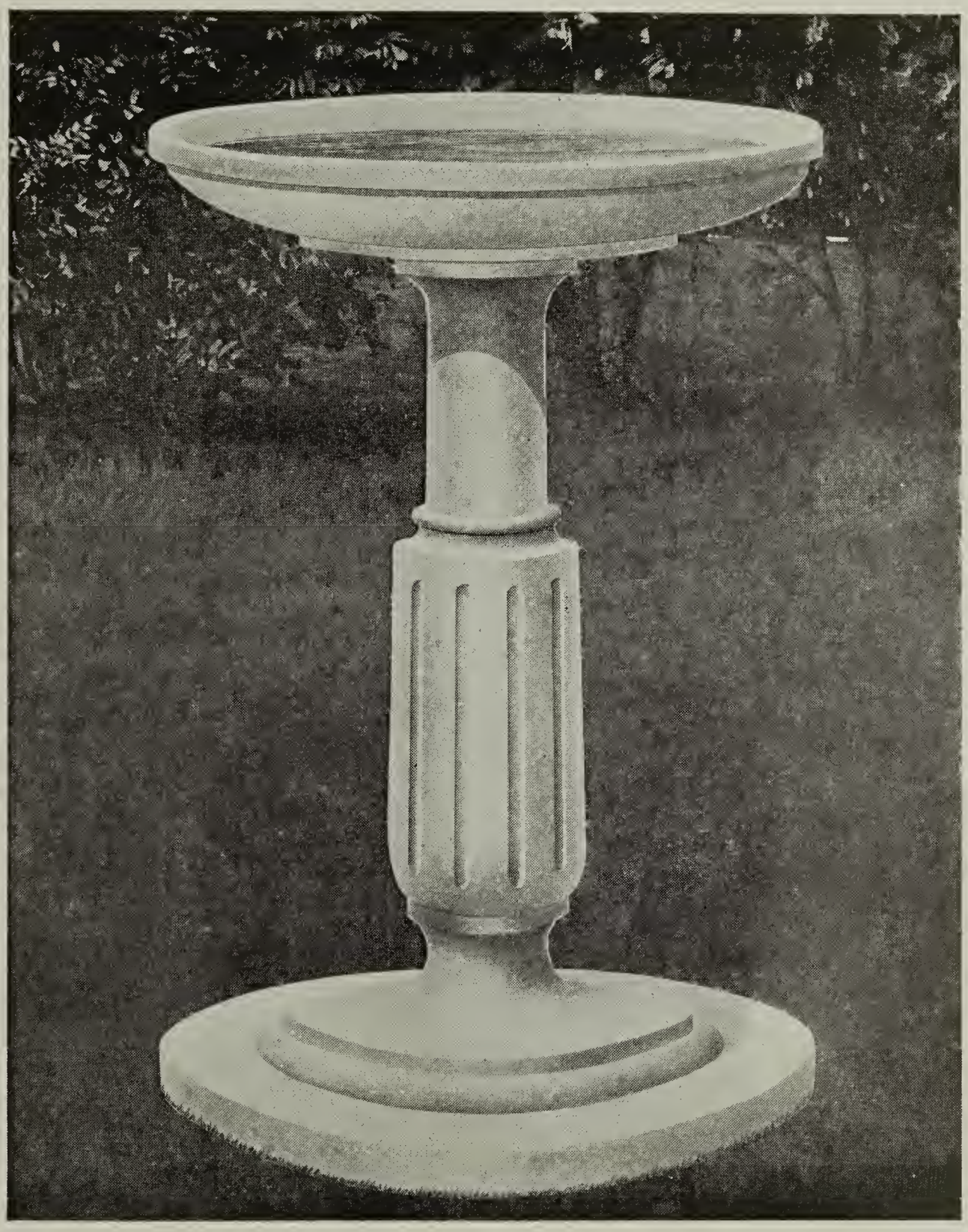
Very much like a large, swelling bud the lines of this graceful vase expressively bend and curve; and in its symmetry and its quiet, easy placing, the work has attained to marked beauty and restfulness.

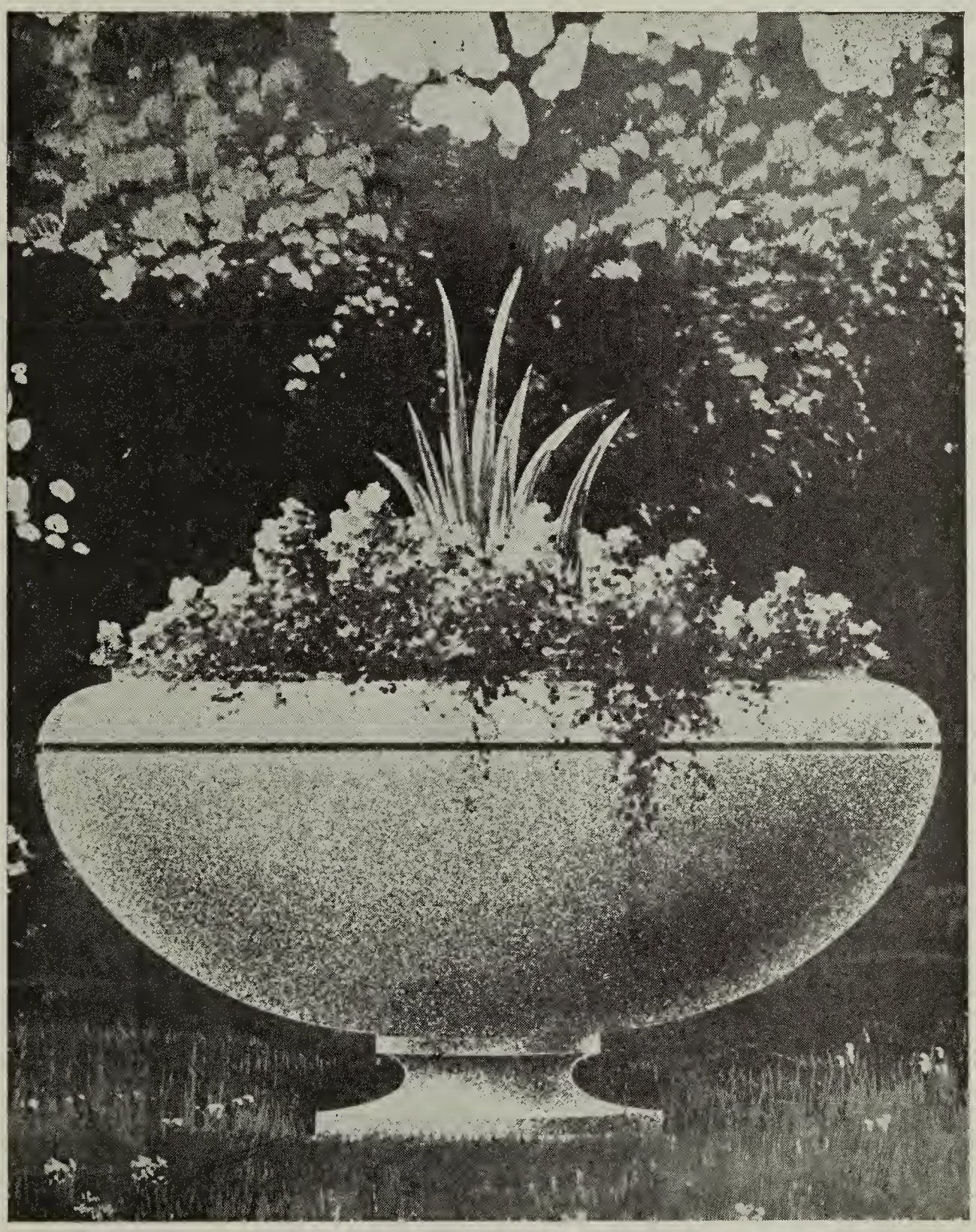
The contour of the exquisitely rounded bowl of this refined flower memorial leaves no doubt as to the rare beauty possible to circular design; and the carefully fashioned and tastefully decorated pedestal gives further evidence of the skilled touch.

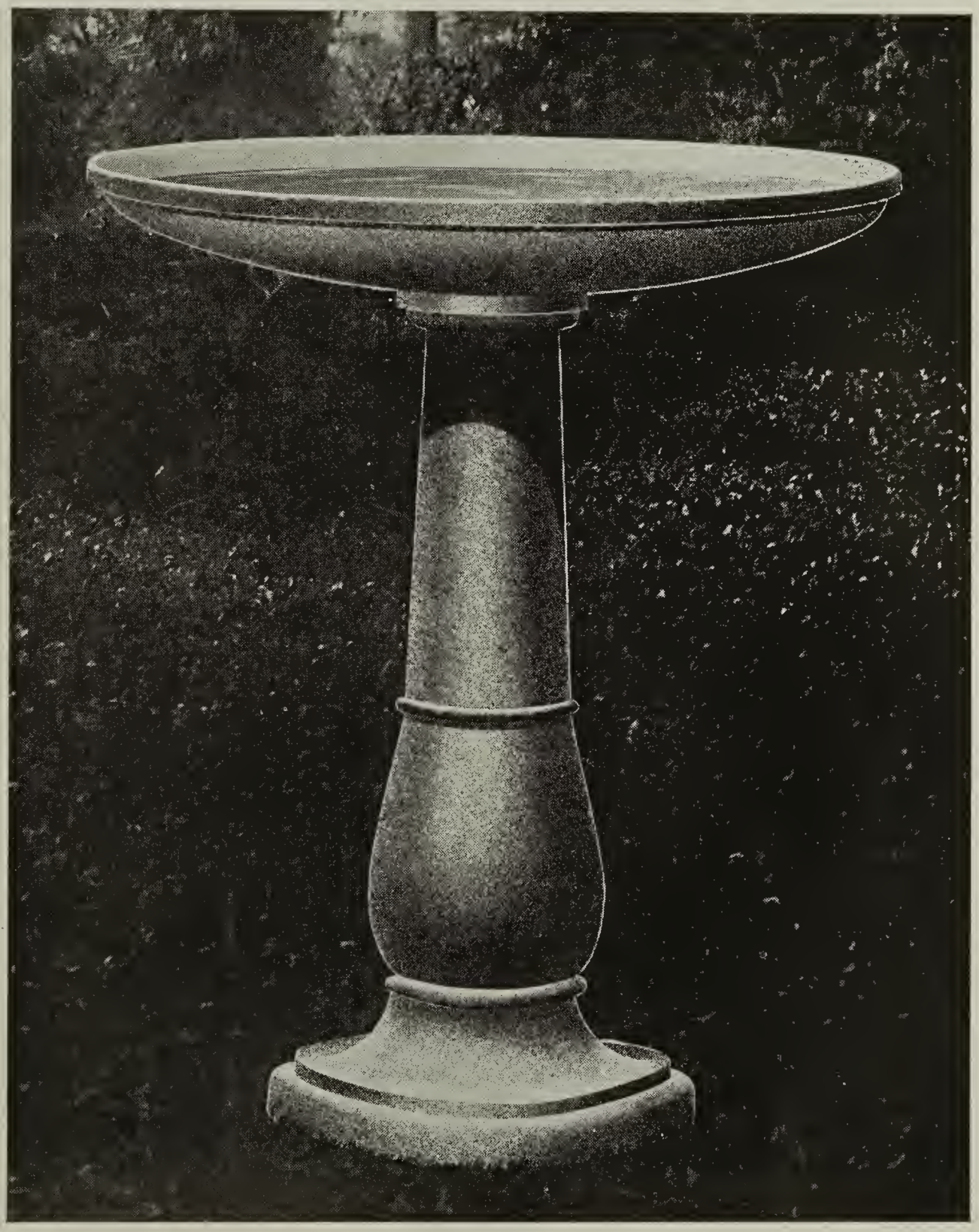
Nothing could better illustrate the rare beauty of curves than the Freiz Memorial. The rounded bases, Doric columns, beautifully carved plinth and the graceful cap and ball combine to give the memorial an air of indescribable grace and beauty.

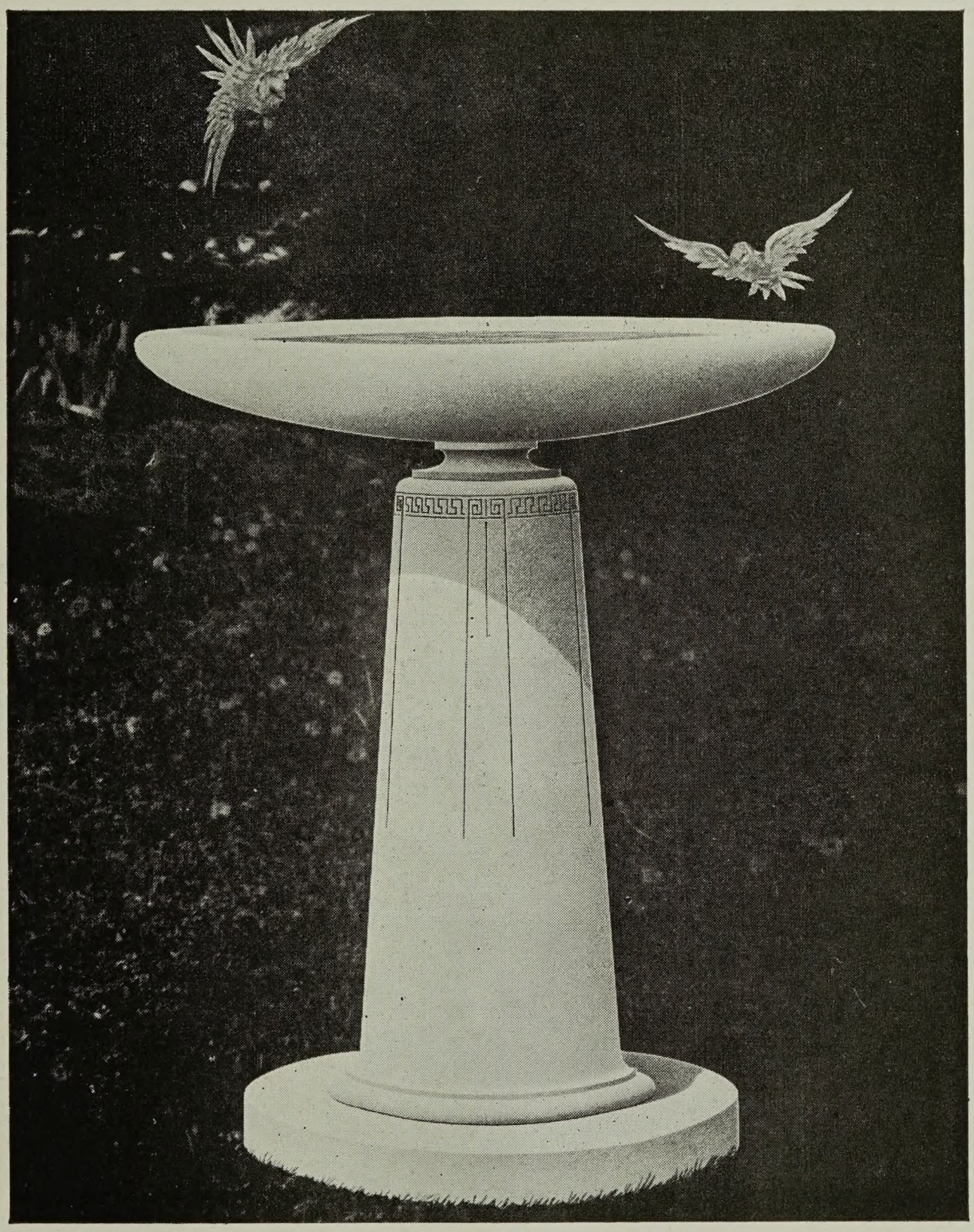


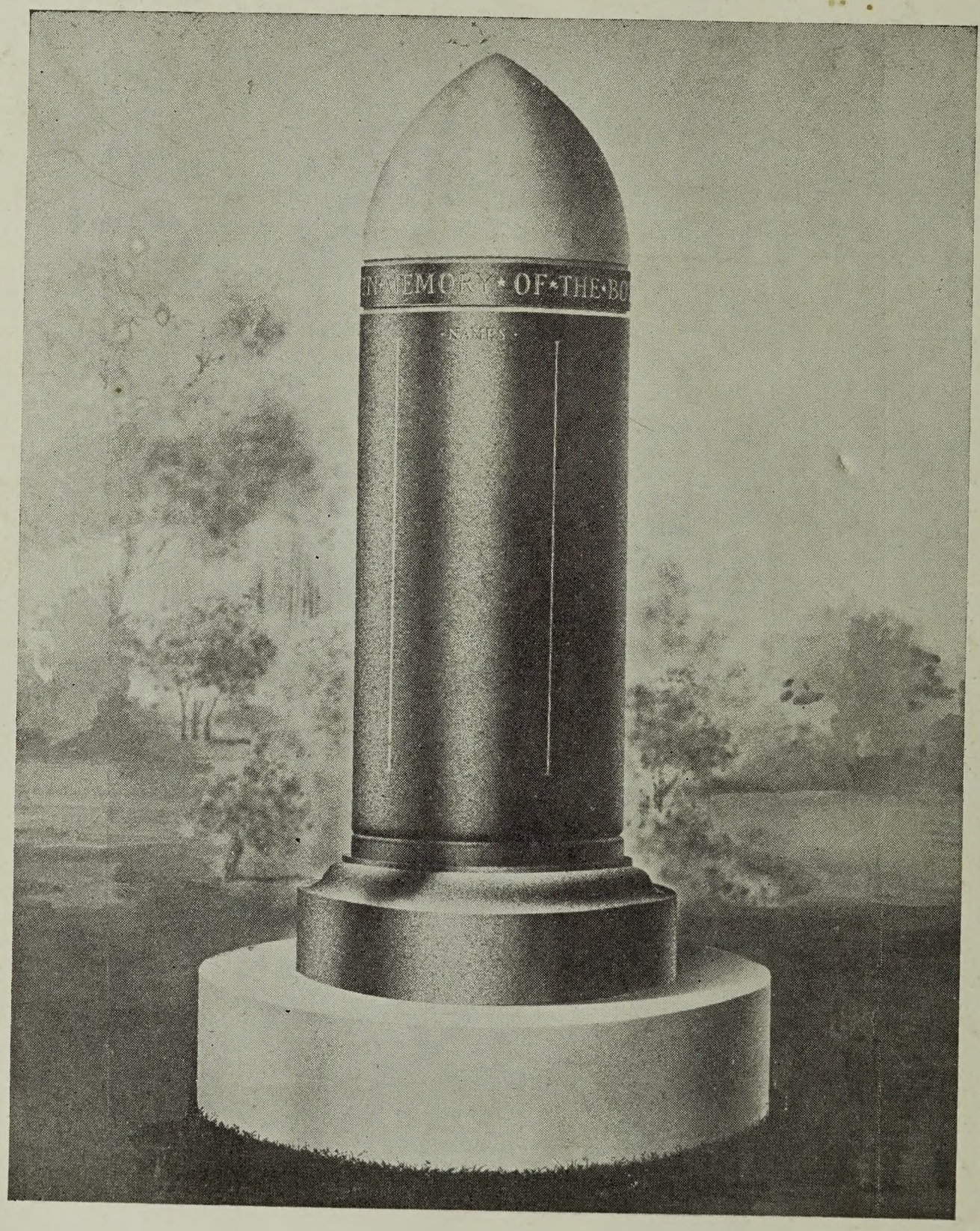








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